IN THIS ISSUE: **ANNOTATIONS ON THE SYMPHONIES OF MAHLER (Part 1)**
By Edna Richolson Sollitt

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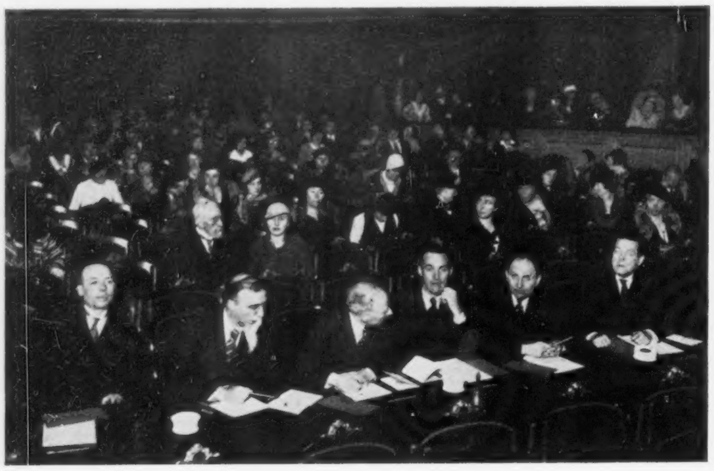
After an Absence of Three Years Will Return to America for Season 1934-1935



JURY OF THE BRAILOWSKY PIANO PRIZE
at Liege, December 4. Left to right: Brahy de Winiwarter, administrateur-delegué; Jean Batalla, professor at the American Conservatory of Fontainebleau, Lazare-Levy, professor at the Paris Conservatory; Alexander Brailowsky; Marcel Ciampi, pianist; Maurice Amour, professor at the École de la Legion d'Honneur. The competition was held in the hall of the Royal Conservatory of Liege.

FREDERICK JAGEL
gives his annual recital at Town Hall on January 7. (Photo by Old Masters Studio, Inc.)

GRACE MOORE,
after a trip to the East during which she sang for Mrs. Franklin D. Roosevelt's radio program in the interest of the Community Chest Drive, and at several private parties in New York, has returned to Beverly Hills, Cal. She will have a number of concerts on the Coast and is to be soloist twice with the San Francisco Symphony Orchestra. Early in February she starts work on a new musical vehicle for Columbia Pictures. (Photo by Carlo Edwards.)

MARIA JERITZA *and* PASQUALE AMATO,
two of the principals in the opening of the Chicago opera season, December 26. Mme. Jeritza took the tile rôle in Tosca, and Mr. Amato the part of Scarpia. (Photo of Mme. Jeritza by Setzer, Vienna.)

NSPORT STOCKHOL
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EIDÉ NORÈNA
about to fly from Amsterdam across the North Sea for her tour in Scandinavia.

MARION LUYSTER DE VOE,
soprano and organist, assistant teacher of sight singing at the New York studio of her brother, Wilbur A. Luyster, choir director and organist of the Baldwin M. E. Church, Baldwin, L. I., offers scholarships in voice and piano under her tutelage.

ROY JARMAN
as Romeo, a rôle which he sang at the Capitol Theatre, New York, for two weeks, in a specially arranged version of Romeo and Juliet.

CLAUDIA MUZIO
made her re-appearance with the Metropolitan Opera on January 1 in Traviata.

Daguerre Chicago

CYRENA VAN GORDON
makes her début with the Metropolitan Opera on January 18 as Amneris in Aida. (Photo by Daguerre.)

(See Inside Back Cover for Additional News Pictures)

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Chicago Closes Old Year with Brilliant Array of Music Events

Local Opera Company Welcomes Rethberg, Chamlee and Frigerio in Madam Butterfly—Novaes Plays with Orchestra—Messiah Presented by Apollo Club

By RENÉ DEVRIES

CHICAGO.—The last week of 1933, musically speaking, was one of the most interesting of the year. At the Civic Opera House the new Chicago Grand Opera Company opened its season with Tosca with Jeritza; Madam Butterfly followed with Elisabeth Rethberg, Mario Chamlee and Claudio Frigerio in the cast; La Boheme with Edith Mason making her reëntry as Mimi; Aida with Rosa Raisa in the title rôle, and Rigoletto with Marion Talley as Gilda. At Orchestra Hall the Chicago Symphony Orchestra gave three concerts, at two of which Guiomar Novaes was the soloist; the Apollo Club gave a rousing performance of The Messiah under the direction of Edgar Nelson, and Ruth Slenczynski, eight-year-old pianist, was heard in recital. At the Blackstone Crystal Ballroom, Rachel Busey Kinsolving presented Ninon Vallin, soprano, and Jacques Gordon, violinist. In addition there was the Grand Opera Masque Ball at the Civic Opera House, and several other concerts of lesser importance.

CHICAGO GRAND OPERA COMPANY IN BUTTERFLY

Due to the exigencies of the press because of the New Year's holiday, we can only review the Opera's performance of Madam Butterfly, given on December 27.

Elisabeth Rethberg, often heard at Ravinia as the heroine in Butterfly, made her first appearance in opera in Chicago on this occasion. Throughout the evening she was buoyantly fêted. In glorious voice, she sang herself into the hearts of her auditors and made the second night of the opera season as brilliant as the opening night. She was well supported by Mario Chamlee, who also made his first appearance in opera here, although he, too, had been heard at Ravinia. He was in excellent voice and shared equally with Mme. Rethberg in the esteem of the public. Claudio Frigerio, a handsome and well-voiced young man, disclosed himself as a fine artist. Although the rôle of the United States Consul in Butterfly is not one of magnitude, it was amply sufficient, nevertheless, to gauge the merits of this newcomer. Ada Paggi was an excellent Suzuki. Well defined were the Bonze of Norman Cordon, and the Goro of Lodovico Oliviero.

At the conductor's desk Papi worked wonders with the orchestra, which, however, is not the same one he conducted at Ravinia. There he had the Chicago Symphony and at the Civic Opera he has part of the regular opera orchestra, which is a well disciplined body. The chorus was adequate; the scenery, as ever, sumptuous, and the performance, as a whole, showed that Paul Longone and his board of advisers are giving to Chicago opera which rivals that of their predecessors.

At the December 27 concert Dr. Stock and his orchestra presented a program that had for its backbone the Franck symphony in D minor. This work is so well liked that Stock includes it often on his programs. We are thankful to the Chicago Symphony Orchestra conductor not only for programming the work, but for performing it in a manner that leaves nothing to be desired. On the same program was the Handel concerto in F and excerpts from various Wagnerian operas.

For the December 28-29 program, the soloist was Guiomar Novaes, who on this ocassion made her third visit here. Heard in the Mozart concerto in D minor, the Brazilian pianist of international repute displayed the virtuosity that has placed her in the fore rank among pianists of the day. Clarity of her tone, digital dexterity and rare musical intelligence made the Mozart concerto scintillate in all its beauty. Novaes' success was as unbounded as it was deserved. The orchestra, under the direction of Dr. Stock, played the Bach suite No. 4 in D major, the first performance here of the Hindemith dances from Nusch Nuschi, Dohnányi's suite for orchestra and Stock's Symphonic Waltz, all in glorious fashion.

APOLLO CLUB'S MESSIAH

Edgar Nelson, conductor of the Apollo Musical Club, deserves words of praise and appreciation for rejuvenating in the past few years the decaying Apollo Club. That choral body founded sixty-two years ago, has done big things in its existence and at a certain period was looked upon as Chicago's foremost musical organization. Looking back into the files of the Musical Courier for the past fifty years, we note that all the eminent oratorio singers of bygone days have

(*Continued on page* 18)

Strauss' Salome at the Metropolitan, January 13

Richard Strauss' music drama Salome, which has not been heard at the Metropolitan Opera House since 1907, will be given a special performance there on January 13. This performance is outside of the various subscription series.

New scenery has been designed by Donald Oenslager, the young American scenic artist who was active at one time with Professor Baker's Laboratory Theatre at Yale University, and who within the last few seasons has had a number of productions on Broadway.

The cast comprises: Goeta Ljungberg (Salome), Karin Branzell (Herodias), Doris Doe (The Page), Max Lorenz (Herod), Friedrich Schorr (Jokanaan), Hans Clemens (Narraboth), Emanuel List (First Nazarene), Hans Clemens (Second Nazarene), Marek Windheim (First Jew), Giordano Paltrinieri (Second Jew), Angelo Bada (Third Jew), Max Altglass (Fourth Jew), James Wolfe (Fifth Jew), Louis D'Angelo (First Soldier), Arnold Gabor (Second Soldier), Alfredo Gandolfi (A Cappadocian), Helen Gleason (A Slave).

The performance will be conducted by Artur Bodanzky, and the stage direction will be in the hands of Wilhelm von Wymetal, Jr. Mme. Ljungberg, who assumes the title rôle, has sung this under Richard Strauss' baton a number of times in Berlin and at Mannheim, as a festival performance.

Thomas' Hamlet Restored At Paris Grand Opera

Old Work Given with Modern Retouchings—Brailowsky Conquers—Eisenberg Plays—Weingartner Conducts Wagner—Joaquin Nin Returns

By IRVING SCHWERKE

PARIS.—The interesting aspect of Director Rouché's restoration of Hamlet, by Ambroise Thomas, was the manner of its staging. Another good stroke was the cutting of many old-fashioned parts and changing the action so it ended as it does in the original Shakespeare tragedy. These changes however, did not win universal gratitude. It seems that M. Rouché had obtained the consent of the survivors of Thomas to the changes in the score, all except Charles René Ambroise-Thomas, a nephew of the composer and who had notice served on the Opéra to stop the performances. But as the rest of the family had given their consent and as it is a foregone conclusion that Hamlet will have to go back to the shelf unless it can be given with cuts and changes, it is more than probable that the injunction will be withdrawn. (I do not think that anything on earth could induce me to direct an opera house.)

Loie Fuller used to tell me that an opera could be given without scenery and the usual accessories, and this production of Hamlet is another proof of her theory. The whole thing is done with lights and projections according to the Fortuny system created in Paris about 1901. The present projections are the work of M. Klausz and the atmosphere that he has created about the persons of the drama is evocative to say the least. The scene of the play is one of the masterpieces of modern staging, for beauty of color, grouping, costuming, and feeling for space, grandeur and fatality. If the interpretation were as consistently good as the mounting it would be a marvelous piece of work. But alas, it is not so consistent. True, Francois Ruhlmann conducted with fine understanding of the music, Mme. Lapeyrette was a full-voiced and regal queen, Huberty a proud, noble though sinful king, M. Narcon a dramatic ghost. You see I have not yet mentioned the two principal rôles—Hamlet and Ophelia—and they were so faultily done, I neither want or know how to mention them. Martial Singher's name followed that of Hamlet, Mme. Ritter-Ciampi's that of Ophelia.

The Opéra has also restaged La Korrigane, a ballet in two acts by Coppée and Néronte, music by Widor, the Korrigans being wicked little beings who live under the dolmens in Brittany, and come out at night to be naughty and frisky. The ballet proved to be charming indeed. It was conducted by M. Szyfer, and danced by Camille Bos, Peretti, Reynoud, Mlle. Soutzo and a numerous *corps de ballet*.

BRAILOWSKY TRIUMPHS

Brailowsky filled the vast Pleyel Hall, and there was a crowd of listeners on the stage as well. His program comprised the Schumann C major Fantasy, op. 17, a group of Chopin and a group of Liszt. There was frenetic applause after every number, and after the last the congregation surged down to the stage and got as close to the popular artist as they could without actually pushing him off his chair or getting into the instrument. And there they called for and obtained a list of encores that amounted to another recital. And I do not know when I have heard Brailowsky play with such fiery technic, emotional command and tonal variety.

MODERN CHAMBER MUSIC

La Serenade gave its ninth concert the other evening in the Salle Gaveau. La Serenade is a chamber music society. One did not know how to take the concert, as a social gathering or as a musical event of importance. At any rate one has habitually noticed that these seances have not yet established the habit of ringing deep and true and it not infrequently happens that the atmosphere on the whole seems superficial and empty. The program which was

(*Continued on page* 20)

Boston Orchestra Scores In Act from Walküre

Elsa Alsen, Paul Althouse and Fred Patton Sing Splendidly

By MOSES SMITH

BOSTON—The two most recent programs of the Boston Symphony Orchestra, led by Dr. Serge Koussevitzky, have been in the nature of miniature festivals. For the concerts of December 29 and 30, the principal item was the entire first act of Die Walküre, preluded by the Bacchanale from Tannhäuser. On December 22 and 23 there was an all-Rimsky-Korsakoff program, memorializing the twenty-fifth anniversary of the composer's death.

The Walküre performance was the Boston Orchestra's first essay into operatic presentation. In addition to the quality of the performance, the program was especially welcome because Boston is relatively—and especially so far as Wagner is concerned—opera-starved. On this occasion the first act of Die Walküre was presented without any cuts, so far as this writer was aware. Dr. Koussevitzky had carefully worked out a scheme of orchestral balance so that his brilliant orchestra should have the same ratio of tone quantity to that of the soloists as would be the case in an opera-house. In presenting the symphonic web the conductor never permitted the instruments to drown out the solo voices.

SOLOISTS WIN TRIBUTES

The latter, who included Elsa Alsen as Sieglinde, Paul Althouse as Siegmund, and Fred Patton as Hunding, were permitted unusual freedom in shaping their interpretation. Despite this fact the performance was integrated, while because of it the music-making was spontaneous. Mme. Alsen's artistic stature, her ripe artistry, and the quality of her singing are too well known to call for additional comment. Mr. Patton was an effective and reliable Hunding—at best an ungrateful rôle. As for Mr. Althouse, singing the "key" music of Siegmund, the highest praise is not too much. His steady growth as singer and artist during all of his recent appearances in this vicinity culminated in a dynamic and glowing version of the beautiful Wagnerian melody.

Soloists, conductor and orchestra were greeted with an unusually prolonged and enthusiastic demonstration of applause at the hands—and voices—of the Boston listeners.

(*Continued on page* 8)

San Remo Opera Vital Force In the Tonal Life of Italy

Producing More Novelties Than Any Other Italian Theatre—Ballet an Essential Item—Genoa's Carlo Felice also Offers Novelties—Turin's Regio Dropping Behind

By RAYMOND HALL

SAN REMO.—Having discussed in detail the plans of Italy's two major lyric stages for the approaching season, also those of what passes officially as her third most imporant opera house—the San Carlo of Naples—there remains to see what her other leading theatres are offering this year. As I have indicated in a previous article, Mussolini's recent ruling that State assistance will depend on the "artistic interest" of their programs and specifically on the inclusion of new or at least post-war operas, acts as a strong and much-needed stimulus to the provincial houses to stage new works or notable restorations, since these provincial houses are most dependent on governmental subsidies as well as municipal grants and private benefactions. The box-owner system is decrepit.

Even before the issuance of Il Duce's decree, the theatrical corporative authorities were expanding the policy of governmental subventions. Thirty-eight theatres were so subsidized in the season of 1932-33 as against twenty-six the season before, but the main purpose was to relieve unemployment and there were no artistic conditions attached. Sixteen houses have already benefited so far this fiscal year for summer and fall seasons. It is not known just how far the authorities will go in this direction during the remaining semester of the season since it depends on the funds available for 1934.

PROVINCES TO THE FORE

In any case the provincial opera panorama for this season is an interesting one, even if the number of novelties promised is not greatly in excess of those of previous years. Let us start with Genoa. Although this city's leading stage, the Teatro Carlo Felice, has illustrious lyric traditions, recent decades had witnessed a decadence and it was not so long ago when shamefully shabby affairs were purveyed there to a box-owner and general clientele unwilling to pay for anything better.

Things are far different there now. After eight years as its general manager, the Hon. Corrado Marchi was recently appointed special governmental commissioner at the Carlo Felice. This means he has enlisted the active support of the Fascist authorities. Besides assuring the continuance of the theatre's artistic and business policies he will prepare for it "a new and final status—legal, patrimonial and administrative," a prelude to its constitution as an *ente autonomo*, or independent institution, on a par with La Scala, the Royal Opera and the San Carlo. Marchi

(*Continued on page* 19)

Reich Preparing Wagner Protective Law

BERLIN.—A law called the Richard Wagner Protective Law is now in preparation which will provide for the subsidizing of the Bayreuth Festival by the Reich Government to the extent of 100,000 marks a year. Another stipulation of the law is that the opera Parsifal shall be given in Bayreuth only. It is stated that the subsidy is to enable persons of moderate income to visit the festival. This year the Government sent a large group of youths to Bayreuth at its expense to offset the numerous cancellations of foreign patrons. R. P.

ANNOTATIONS ON THE SYMPHONIES OF MAHLER

Part I

By EDNA RICHOLSON SOLLITT

AT ONE time Mahler gave to his first symphony the name of Titan; as this designation has persisted in spite of the composer's own later withdrawal of the title, it is interesting to consider what it means. In this instance, Titan has no reference to the furious heroes that the name at once calls to mind, although the last movement of this symphony is of a power and sonority which go far toward reconciling us to such an allusion. This Titan refers to a romance.

Those who are familiar with the piano works of Schumann will remember how greatly this composer was influenced by the writer Jean Paul Richter, who called himself simply Jean Paul. One of Richter's romances was Die Flegeljahre, the untranslatable "Flail Years," whose strange title, we are told, is intended to convey the idea of the years which "thresh out" the character of striving human creatures; this story so appealed to Schumann that several of his works are avowedly written under its charm, notably the great sonata in F sharp minor, the Davidsbündler Dances, parts of Carnaval, and of Papillons. This writer seems to have had a strong attraction for musicians; Brahms also was fond of reading him, and Mahler found in his work a continuing pleasure. Titan is the name of a Jean Paul story; it is as fantastic and transcendental as Flegeljahre.

Modern readers find, besides the severe difficulties of its style and plot, the added difficulty of its length, its "four thick volumes to be wrestled through." It is unnecessary to detail the oddities of the story: nor need we connect one of the movements of the first symphony with the fable of the Hunter's Burial, a connection which was outlined in the program of an early performance of the work; the little tale of the procession of rabbits, kittens, foxes, and gypsy forest-musicians has no remotest inherent union with an enjoyment of the music. Indeed, the whole question of program, the whole Titan matter, is revived only for the historical interest; Mahler himself, as we noted, withdrew the title from this symphony, and later repeated and emphasized his similar point of view in respect to other symphonies also.

The Picturesque First

The first symphony had originally five movements; the second of these, called Blumenkapitel, "Flower Chapter," was deleted by Mahler after the second performance, and the work was published as we know it today, in four movements. The opening is built upon a melody from the Journeyman's Songs; since this movement was intended to express the morning mood of nature, as the suppressed program tells us, the choice of this song presents itself to us as logical; the solitary wayfarer's gladness becomes here an outpouring of courage and cheer.

The second section, a scherzo, is of a peasant jocularity and sturdiness. The trio of this movement is one of Mahler's happiest successes, a pure inspiration, an interlude of sheer loveliness. This trio exemplifies the necessity of hearing, with the physical ear, the scores of Mahler, in order to have a true realization of them. Only actual performance can convey the enchantment of his orchestral coloring; the most perceptive and experienced reading of his pages cannot make them yield their extraordinary charm. No doubt Mahler's long years of practical effort in coördinating theory with actual sound have made his scores so exacting in this respect. His double labor as conductor and composer probably shortened his life, but the sacrifice had its results. The experience and its fruits are alike unique.

The third movement of the first symphony begins with an eerie, oddly-pitched bass solo accompanied by drums; another theme from the Journeyman's Songs is introduced, and a well-known melody, that of Brother Martin. The finale is a prodigy of force; it harks back thematically to the first movement, but with a stupendous emphasis.

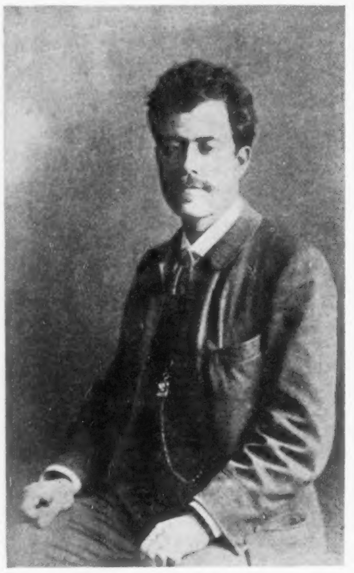
In several places in this symphony Mahler has given minute and careful directions, in the clearest wording, for the playing of parts and sections. He asks at the end of the second movement for a long pause; this request for a breathing-space is repeated in other works. It is psychologically sound; relaxation is welcome at these points.

Mengelberg Translates the Second

Mahler's second symphony has always been one of the most loved of his works. My own introduction to it came overwhelmingly, in study, rehearsals, and performance during a festival. Throughout those days the music obsessed us all; every minutest artistic and practical direction was worked out; the score appeared even at our dinner-table to settle points under discussions, and interrupted the morning tea. Mahler's second filled our scene. All this time no program for the music was brought to attention. The text of the last movement unavoidably provides ideas concerning its meaning; but throughout the rehearsals and study of the other movements a complete preoccupation with the music allowed no room whatever for worrying about what it might mean, otherwise than as music.

And then a program for the symphony was given to me, Mahler's, from his own handwriting. It was a shock. This was followed, the same afternoon, by a verbal outline, carefully repeated for me by Willem Mengelberg, who received it from Mahler. I read the written program, and listened very respectfully to the spoken one, then pondered them both a little sadly, wondering whether I could regain after this the first happiness in the music for itself.

A performance the next evening dispelled all doubts; the written program lay forgotten in its portfolio; the second, as lively as the first was funereal, had been painstakingly noted down for these pages, and was found to be not at all disturbing. There will be given here, for duty's sake, the two programs which Mahler imposed upon this second symphony. It is made quite clear by Mahler's later pronouncements that the wish of his maturity was that you should forget them.



GUSTAV MAHLER

at the time he was composing his first symphony. From a photograph taken in Prague, and hitherto unpublished.

Becoming a Perfect Mahlerite

Some of the richest, most impressively moving pages in all music are in this symphony. The opening is unforgettable; once that bass theme takes possession of you, you are a Mahlerite for life. In one of the pauses between rehearsals we walked slowly along an old canal filled with flower-laden barges; over and over in my thoughts ran the morning's music. Suddenly something in the quietude of this ancient city, in the mingled odor of earth and water and blossoms, brought a veritable pang of realization that in this music Mahler has achieved a fundamental utterance, related to life and nature, and inexpressible through any medium except music. The entire first movement of the symphony is pervaded with this sense, this significance. To have lived in this world is to understand what he says here in tone.

The *andante*, of exceeding grace and lyric beauty, has a Mozartian quality, but not for a moment is there the slightest striving for such a likeness; the expression is unmistakably sincere. It is a fresh flowering of the same impulse, that is all. The first hearing of this, in rehearsal, is one of the treasures of memory; at the subsequent performance the entire audience must have felt the same delight, for when these exquisite pages, wondrously conducted and played, had flowed into silence, there was an instant's complete hush, broken at last by an immense, spontaneous outburst of applause, which swept aside the convention regarding interruption during a symphony.

The scherzo, once the "labels" are removed and forgotten, presents itself as one of the most beguiling waltzes that ever came out of old Austria. And only a genius in instrumentation could make such use of the brass and percussion as occurs in this movement. The close of the symphony is gigantic. Choral and solo parts enter here, and Mahler unites them in truly symphonic exaltation with the superb orchestral pages which precede them.

Two Interpretations by the Composer

The outline left in writing by Mahler for this second symphony is translated here and somewhat abridged:

First Movement: We stand at the coffin of one beloved. His life, struggles, sorrows and longings pass before us. And in this solemn moment a voice of terrible earnestness calls to our hearts. "What now?" it asks. "What is this life and this death? Is there a future for us? Is this all a wasted dream? Or has this life and death a meaning?" These questions we must answer if we are to go on living.

Second Movement. A happy interlude in the life of the dear one; a wistful memory of his youth and impatience.

Third Movement. A spirit of doubt, of contrariety arises in us; we are hunted and wounded by it.

Fourth Movement. The consolatory voice of faith sounds in our ears.

Fifth Movement. The answers to our questionings are found in eternity. Together, in an everlasting justice, stand the great and the obscure of this earth, the king and the beggar, the good man and the evil-doer. To each his portion, in pity and love.

After this tremendous and awful outline, too great and too abstract for any artistic expression, even by a Dante or a Michaelangelo, Mahler relaxed into a second, quite different, program for this work. Nothing could possibly set forth with greater emphasis the futility of musical programs than does the polar contrast between the composer's two outlines for this symphony. We recall Mahler's own mature words, "Away with programs!" Meanwhile, here is the entertaining alternative for the second symphony; it has never before been written out. The exact wording is not possible to give, as Mengelberg took no notes in the first instance; however, the ideas are given with scrupulous care, exactly as received from Mahler.

I. The life of the plant: its striving in the dark earth for growth: the piercing of the soil by the tiny, flame-like point; the warmth of the sun and the welcome bounty of rain; the stem pushing up until it can sway and rejoice in the wind.

II. The life of the animal: warm, protecting mother-nearness and small, nuzzling brothers; mornings in the forest, mingling frolic and panic fear; the ferocious conquest of rivals; the imperious need of nearness to one particular creature; the longing to sleep without fear.

III. The life of the fish: the green light of the water; the delight of swift motion in a caressing element; the fear of monstrous enemies; the attraction of another slim, darting shadow.

IV. The life of man: all the feelings, needs, experiences, furies, joys and fears of all other created things, united to a new hope and a new fear—the future.

V. Revelation: the gift to man alone; peace and exultation.

Cullings from "Knaben Wunderhorn"

In connection with this outline it may be added that the theme of the third movement is derived from a song of Mahler's, called the "Fish-Sermon," to a text from Des Knaben Wunderhorn, a book of German folk-tales and fables; but the most intimate study, the most persistent hearing of it, leave me as far off as ever from any perception of a relationship between this third movement and fish. The music is satisfying; it needs no extraneous association to make it intelligible. Such associations are, in Mahler's own deliberate words, "hindrance to appreciation."

There is current a belief that Mahler's choice of words for the final chorus of this symphony was inspired at the memorial service of his friend von Bülow at Hamburg. Mahler conducted this service, and shortly afterward completed the finale with this chorus to the text of a poem by Klopstock, employed in one of the hymns sung at this service. The natural deduction would be that this suggestion came then, and it is strange to find this contradicted by several authorities, in view of the fact that Mahler's own letters of the period mention the suggestion plainly.

The second symphony is the first work of Mahler characterized by the extraordinary demands upon performing resources which have caused such endless comment. He requires here unprecedented additions to the instrumental choirs, and divides these into groups of great complexity. The brass and percussion are treated in a way that can be described only as revolutionary. Full chorus and soloists are used in the last movement. It is small wonder that this work has been performed, even by Mahler's most painstaking exponents, without the finale. Even so, the necessities of rehearsal and added personnel make even such a performance a grave matter today, forty years after its completion.

Absolute v. Pictorial Interpretations

With the never-ending contention between the Programmists and the Absolutists we are not concerned; reams have been written about the matter from each side, and very dry reading they are, too. We have seen that Mahler prepared a program for the first symphony, and that he afterward rejected it; for the second he left two outlines, completely, utterly irreconcilable with each other; for the third he chose and attached an outline, and then published the work without it. At about the date of this symphony, he wrote to a friend on the subject, ending his remarks with the enlightening words, previously quoted, "Away with programs!" In a letter to Bruno Walter, Mahler wrote: "In music we desire the expression of a musician, not of a littérateur, a philosopher, or a painter." On the only occasion when he helped to prepare program-notes for the first symphony, he emphatically prohibited both thematic quotations and outlines.

Keeping all this in mind, we may read the outline for the third symphony, and then, following Mahler's plainly expressed wishes, lay it aside, in that storeroom of the memory where are kept those things which we know but which do not trouble us. The suppressed outline ran thus:

I. Pan awakes; Summer marches in.
II. What the flowers in the meadow have told me.
III. What the animals in the wood have told me.
IV. What man has told me.
V. What the angels have told me.
VI. What love has said.

Recollecting the lively scheme for the second symphony, we find that programs are elastic indeed; not only are there two for the second, but also, one of these appears in unabashed stretching to cover yet another symphony. One recalls sympathetically the plaintive statement of dramatic writers that there are less than a dozen basic situations, out of which all plots must be conjured.

Third a Relative Rarity

The third symphony is seldom performed; Mahler's most fiery adherents pause before the two hours necessary for its presentation, and before its effect upon audiences. Even in Amsterdam ("the city of Mahler," as it is called by an eminent German critic, in a book kindly inscribed to me here) the interval between the first and second performances was ten years. No more eloquent comment can be made.

The first movement of this work has been called "the thumping music of the booths of a market-fair," and this by a German commentator celebrated for his conservative mildness. Evidently this third symphony almost caused him to break out in a rash. For he follows this with the remark that Mahler doubtless had in mind a tonal expression of the "vociferous and rowdy nature of humanity in general." Compliments all round. Without too deeply probing the matter, we know that it has been necessary, from Homer to the present, to maintain certain artistic reticences in any depiction of human nature. Even the village photographer has his ideas upon this subject. If this music is rowdy, no excuse can be permitted on our critic's grounds.

The second movement is a menuet; the third employs a theme from Mahler's song, The Cuckoo, and, after the manner of a scherzo, contains a trio. In this trio occurs one of the most hotly contested points in all Mahler's work: the Posthorn solo. The pages of praise and invective make interesting reading only for the ironic mind; and the result of this reading is a great temporary confusion regarding the limits, and even the functions, of criticism.

One of the defenders of the Posthorn episode concerns himself at length with the fact that, for him, it conjures up a very concrete picture of a yellow coach, a lustily-blowing driver, and all the incidents which might occur during a trip in this conveyance; highly diverting some of them are. It is not necessary to quote the detractions here; with this defense before you, the eloquence of the other faction may be imagined.

The fourth movement of the symphony brings an alto solo, to text by Nietzsche, the Midnight Song. The fifth contains choruses for a female choir and boy choir, and is usually omitted in the rare performances. The sixth movement is an Adagio of great beauty and noble simplicity. All factions unite in admiring this finale.

(To be concluded)

American Composers' Concert Given by Rochester Orchestra

Hanson Conducts Works of Delaney, Bennett, Antheil, Porter, Thompson—Fritz Reiner Leads Wagner Program

ROCHESTER, N. Y.—Dr. Howard Hanson directed the Rochester Philharmonic Orchestra in the first concert of the annual American Composers' series on December 15. The program was devoted entirely to works produced by former Guggenheim fellowship holders. The greatest interest centered on Robert Delaney's John Brown's Song, a work for chorus and orchestra, based on Stephen Vincent Benet's poem, John Brown's Body, which received its first complete performance. The work builds up, by means of various rhythmic and dynamic devices, from a serene opening to a tremendous climax. It is effective choral and orchestral writing which follows in mood and feeling the lines of the text; and it was given a stirring dramatic performance by the orchestra and Eastman School Chorus under Dr. Hanson. The chorus showed its excellent training under Herman Genhart and Irvine McHose.

A first performance was also given of Russell Bennett's Paysage, a piece descriptive of a cowboy tale. It is derivative music, French in feeling and style, and represents in an interesting way an early period of Bennett's creative life. George Antheil's satiric Capriccio for piano and orchestra, performed with the composer as soloist, aroused much controversy. The work fulfills the composer's broadly humorous intent with brilliance but little subtlety.

The andante and the finale from Randall Thompson's second symphony were given a delightful repetition. The music is cleverly contrived and effectively scored, and has lost none of its freshness and charm since its first presentation here some time ago. Quincy Porter's Poem and Dance also received its first American performance.

The English Singers returned to Rochester after a regrettable absence of five years to provide an evening of pure beauty and high artistry. The ensemble was heard to exceptional advantage in the acoustical perfection and intimacy of Kilbourn Hall.

The program included many madrigals and other songs of Byrd, Purcell and their contemporaries, a group of early motets, three Appalachian folk-songs; and, with a fine gesture toward the Yule season, the singers added four carols. The organization displayed perfect ensemble; and in delicacy of shading, clarity of phrasing and diction, and imaginative insight, reached the culmination of vocal art.

REINER LEADS WAGNER PROGRAM

The combination of Fritz Reiner's popularity and a Rochester Philharmonic program providing all-Wagner fare proved to be a box-office attraction which outdistanced all other concerts of the current season in the matter of attendance. The prelude and Love Death from Tristan and Isolde was given an exalted reading, which was emotional and yet at the same time musically satisfying. The rest of the program demonstrated Mr. Reiner's ability as a program-builder, affording such contrasting Wagnerian excerpts as the prelude, Dance of the Apprentices, and finale from the third act of Die Meistersinger, the Siegfried Idyll, and the overture to the Flying Dutchman. Nikolas Konraty was heard as baritone soloist in Wotan's Farewell from the Walküre. He sang with the dramatic effectiveness which the music demanded, and was warmly applauded.

Max Landow, pianist, was heard in an all-Schumann program for the benefit of the Mu Phi Epsilon scholarship fund. The recital demonstrated the artist's gifts as a Schumann interpreter. Particularly outstanding was the exposition of the Symphonic Etudes. The Fantasie was played with an imaginative understanding which fulfilled its romantic intent, and the Carneval received sympathetic treatment. A large audience bore witness to the popularity of the pianist, and the worthiness of the cause.

JOHN CHARLES THOMAS HAILED IN RECITAL

John Charles Thomas appeared in a recital that was wholly delightful. In an interesting program containing several novelties, the baritone sang with such sensitive musicianship that he held his hearers spell-bound throughout the evening. Still unsatisfied after a generous number of encores had been added to the scheduled program, the audience refused to leave the hall until Mr. Thomas had made a curtain speech. Carroll Hollister's accompaniments were splendidly done.

The opera department of the Eastman School of Music presented Humperdinck's Hansel and Gretel, with the Eastman School Symphony assisting. The opera was well-staged under the direction of Nikolas Konraty. Eloise Bradford as Hansel, and Inez Harvuot as Gretel gave lively portrayals of the two children; Alice George an excellent performance as the witch; Carl Senne provided much entertainment as the bibulous father; and the other performers did their assigned parts with finesse. Emanuel Balaban conducted spiritedly. The opera was repeated on the following evening with a change of cast, and again attracted a capacity audience.

The cantata, Come Redeemer of Our Race, by Bach was presented by the chorus choir of Brick Presbyterian Church assisted by a string orchestra and Catherine Crozier, organist. The performance was conducted by Irvine McHose. Clean attacks, crisp staccato and smooth legato were maintained by proper balance between the sections of the choir, and between the choir and orchestra.

LIGHT OPERA PRESENTED BY RESIDENT FORCES

The Rochester Light Opera Company presented DeKoven's comic opera, Robin Hood, direction of Perrin G. Somers and the musical direction of Guy Fraser Harrison. The cast included Edward Van Niel as Robin Hood, Richard Halliley as the Sheriff, Marie Keber-Burbank as Alan-A-Dale, Inez Harvuot as Maid Marian, and Olivia Martin as Dame Durden. Other rôles were taken by Sidney Carlson, Harold Wollenhaupt, Michael Vacanti, Claude Kimball, and Zanetta Braun.

T. G.

Schönberg and Wood to Conduct Boston Orchestra

Arnold Schönberg will make his first appearance as conductor in America when he directs the Boston Symphony Orchestra in Cambridge, Mass., on January 11, to be followed by two appearances with the orchestra in Boston on January 12 and 13. The program for these concerts is made up of Schönberg's own works—Verklärte Nacht, Begleitungsmusik für ein Lichtspiel, five orchestral pieces and an arrangement of a Bach prelude and fugue. Mr. Schönberg is now teaching at the Malkin Conservatory of Music in Boston and New York.

Sir Henry Wood, of London, who is visiting friends in Bermuda over the holidays, will conduct several concerts of the Boston Symphony Orchestra in Boston and Providence, R. I., and be heard in a major broadcast concert, according to his manager, Annie Friedberg.

Metropolitan Museum Concerts Begin Tonight

On eight Saturday evenings in January and March the Metropolitan Museum of Art, New York, will present its sixteenth series of free symphony concerts conducted by David Mannes. The four January concerts, on January 6, 13, 20, and 27, are made possible by the generosity of John D. Rockefeller, Jr. In 1933 the concerts were heard by 72,299 persons. The programs are drawn from the standard symphonic repertoire.

Richmond Orchestra Concludes Series

Chamlee Is Fêted Soloist—Elman Applauded in Recital

RICHMOND, VA.—The current season of the Richmond Symphony Orchestra closed on December 11, with a climactic performance of Tschaikowsky's fifth symphony, under Wheeler Beckett. Other features of this final program were Mr. Beckett's own Dance of the Seven Dwarfs from The Magic Mirror, an operatic fairy tale; Bach's air for strings and the Danse Macabre (Saint Saëns) Mario Chamlee, as guest soloist, brilliantly sang the Narrative from Boheme and the Prize Song from Die Meistersinger.

Earlier concerts of the Richmond Symphony Orchestra, on November 27 and December 4, presented César Franck's D minor symphony and Mozart's in G minor give fine readings. Joseph Lhevinne, pianist, played and Tschaikowsky B flat minor concerto, and Josef Szigeti, violinist, replacing Paul Kochanski, played the Mozart concerto No. 4 in D major.

The junior concerts on Friday afternoons were well attended and two local pianists repeated their triumphs of the previous season. These young artists were Roxane Mathieu, heard in the first movement of the Schumann concerto in A minor, and Charlotte Wood, performing the Liszt Hungarian Fantasie.

Plans are already in progress for a 1934 season, and the preliminary overtures were made by President Blythe W. Branch, and other speakers, at the concert of December 11. Sixty-eight sustaining memberships were obtained from the audience.

Mischa Elman, violinist, appeared at the Jefferson Hotel on December 19, in the Musicians' Club series, playing Handel's sonata in E major and Lalo's Symphonie Espagnole, with an additional group of seven shorter compositions. Mr. Elman was in fine form, delighting his audience with superb tone quality. Raymond Bauman accompanied well.

Soloists for the Messiah at Grace Covenant Church during the current holiday season included Gladys Peyton Dorset, soprano; Mrs. C. A. Howland, contralto; Maurice Tyler, tenor, and Arthur Lambdin, baritone. F. Flaxington Harker conducted the work, with L. E. Weitzel at the organ. Numerous local choirs participated.

The Aguilar Lute Quartet gave a concert at the Woman's Club on December 4 in the club auditorium. The group was acclaimed for its interesting program. Mrs. Richard Carrington was in charge.

John Powell appeared before the Wednesday Club of Danville, Va., on December 7, in a lecture on the historical background of church music. He characterized much of the present day church music as "tawdry" and lacking in nobility.

Roxane Mathieu, pianist pupil of Mrs. Channing M. Ward, appeared in recital on December 6 for the Ginter Park Woman's Club. Miss Mathieu played brilliantly and evinced artistic accomplishment.

J. G. H.

Holidays Bring Lull in Musical Activities for Los Angeles

Maurice Ravel's Works Form Tonal Background to Film—Merry Widow to Be Made as Talking Picture

LOS ANGELES.—Except for church programs, Christmas has brought a holiday for musicians and concert-goers. Even in the music buildings of the various film studios quiet prevailed, although Hollywood as a rule respects neither Sundays nor holidays once a recording has been started, or when a score is ready to be enshrined in celluloid. However, a special vacation has been declared at Paramount Studios where Nat. W. Finston, chief of the music department, is the recipient of congratulatory messages on account of the Alice in Wonderland score written and compiled under his supervision by Dimitri Tiomkin. A succession of worthwhile synchronizations has come from Mr. Finston's studio. Next month another and even more distinctly musical film, Bolero, will be released. More than 100,000 francs have been paid to Maurice Ravel for the audible screen rights of this picture. In addition, Paramount acquired the exclusive privilege to quote from any and all compositions by the Frenchman, the fee to be computed at a mysterious figure for every minute of playing time of excerpts from L'Heure Espagnole, Alborado del Grazioso and Spanish Rhapsody.

M-G-M will shortly begin working at the filmization of The Merry Widow. Some one suggested that Lehar write a few new tunes for the film version, but the Viennese operetta composer declared the Widow sufficiently modern and merry, and there the matter has rested. It will not be long now till the artist of opera or the movie stage is chosen for the title rôle.

Otto Klemperer and the Los Angeles Philharmonic Orchestra have gone on a Christmas vacation before the extra concerts of the Beethoven cycle start. Mr. Klemperer has received an offer from the management of the Concertgebouw in Amsterdam to conduct five programs during the second half of March. However, the German *maestro* had to refuse the invitation because the local season does not close until the end of April.

A. B. Ruddock, president of the Hollywood Bowl Association, as predicted recently, has resigned. A successor has not yet been selected. The choice of the new president will greatly determine the future and much desired improvement of artistic standards of the summer symphony season.

Plans are being launched for band and symphony concerts by ensembles of unemployed musicians. Municipal and federal money is to defray also costs of operatic productions to be given free or at nominal prices.

Lina Gastoni, young coloratura soprano of unusual qualities, aroused considerable attention during a private recital in Hollywood, following an appearance in her native city, Bakersfield, Cal. This, by the way, is also Tibbett's city of birth.

A distinguished career has been foretold also for Tuuliikki Paanaanen, young Finnish dancer, whose skill and originality of terpsichorean expression and costume were demonstrated during a program at the Hollywood Woman's Club. Miss Paanaanen comes from a family of Finnish musicians.

Elinor Remick Warren, Los Angeles composer, was honored by the Cecilian Singers and the Symphonia Praeceptorum under the direction of John Smallman, who presented her composition, The Harp Weaver. Both chorus and orchestra consist of public school music teachers. Allan Watson was the much enjoyed baritone soloist. The fairly modern score is complex and yet clearly conceived, while reflecting sensitively the verses of Edna St. Vincent Millay.

Anton Maaskoff, Anthony Briglio, Emil Ferir and Nichlas Ochi-Albi—forming the Bartlett Frankel String quartet—opened their season impressively with a program of Mozart (D major No. 20), the first Milhaud quartet, and the C minor Brahms. Mr. Maaskoff, making his local début, was cordially received.

B. D. U.

Charles Wakefield Cadman Appears As Soloist With Detroit Orchestra

American Composer's New Work, The Dark Dancers, Conducted by Gabrilowitsch

DETROIT, MICH.—Two outstanding recitals were given by local artists which drew large enthusiastic crowds, one by Mrs. Dora Lappin, soprano, at the Scotch Rite Cathedral on November 29 in which she was ably assisted by Ilya Schkolnik, first violinist of the Detroit Symphony Orchestra. Mrs. Lappin studied repertoire in Europe and possesses a nice voice, her upper register being finely pitched. She showed good taste and style in her program and was ably supported at the piano by that reliable accompanist Margaret Mannebach. The other recital on December 3 at the Maccabee Auditorium, was presented by Sadie Cooper, a young violinist, former pupil of Leopold Auer, who possesses a fine mellow tone and gave a satisfying performance throughout. Rebecca Katzman acted as accompanist and also played a solo group. Both artists were acclaimed by the audience.

AN EXOTIC NOVELTY

Charles Wakefield Cadman, eminent American composer, played the piano in the Detroit première of his composition The Dark Dancers of the Mardi Gras, with Ossip Gabrilowitsch conducting the Detroit Symphony Orchestra at Orchestra Hall in the regular pair of concerts on December 14 and 15. The composition proved to be full of colorful contrivances giving full scope to all parts of the orchestra, waxing lyrical in the string section and broad and loud in the horns, yet so stimulating withal that one's interest was held fast right through to the last note. After the intermission the audience was treated to meaty Wagnerian music by the ever surprising Mr. Gabrilowitsch, who conducted without a score. Imagination was carried far and wide and emotions tumbled hither and yon—the effect was stupendous. The program continued with the favorite Prelude and Love-Death from Tristan, the Ride of the Valkyries and the Tannhäuser overture. Mr. Gabrilowitsch and the orchestra were in fine form and gave the compositions notable readings.

Other items on the program were Weber's Freischütz overture which opened the concert and was followed by Two Elegies for string orchestra.

YOUNG PEOPLE'S CONCERT

The second young people's concert by the Detroit Orchestra was given at Orchestra Hall on December 16 with Ilya Schkolnik directing and Edith Rhetts Tilton lecturing to the youngsters. The concert was devoted to the study of Haydn and the four branches of the orchestra—strings, brass, wood-wind and percussion. An outstanding feature of the program was the appearance of the Detroit String Quartet in a Haydn group. Stanley Lock, young local pianist, was heard in one movement of the Haydn piano concerto in D major, op. 21. Compositions by Wagner, Rossini and Tschaikowsky were also played to the delight of the youthful audience.

Angna Enters, heralded as a character dancer, made a much belated appearance in Detroit. Her art covers the length and breadth of the amusement business.

R. C. B.

Gertrude Kappel Defers New York Recital

Gertrude Kappel, who was forced to cancel her New York recital and several out-of-town engagements because of a severe cold, will give her postponed concert later in the season. At present she is engaged to appear in her usual Wagnerian rôles with the Metropolitan Opera. Mme. Kappel sang recently with the San Francisco Opera Company as Isolde in Tristan and Isolde.

Orchestral Concerts Feature of Musical Calendar in Minneapolis

University Symphony Orchestra Heard—Jascha Heifetz Is Favored Soloist Under Eugene Ormandy

MINNEAPOLIS, MINN.—The University Symphony Orchestra under the direction of Abe Pepinsky made its first appearance of the season on December 14 at Northrop Auditorium before a large audience. The program comprised Concerto Grosso in B minor by Vivaldi, Beethoven's symphony No. 2, L'Apres-Midi d'une Faune by Debussy, and Grieg's concerto for piano, op. 16. The strides made by this student organization were in evidence throughout the evening, particularly in the symphony and Debussy's work. The symphony was set forth in fine proportion within each movement and the contrast between movements carefully worked out. In Debussy's less definite composition the delineation was a trifle too fixed but was played with surprising fidelity to the text. The Grieg concerto introduced William Lindsay of the University of Minnesota music department as soloist. His playing combines beauty of tone with a thorough knowledge of the piano's capacity. His conceptions are always superior, and his interpretation of the Grieg composition reflected delightful spontaneity and charm. The entire concert was a tribute to the zeal and ability of Mr. Pepinsky.

WAGNER-FRANCK CONCERT

The sixth concert of the Minneapolis Symphony Orchestra given on December 15 in Northrop Memorial Auditorium was divided between Wagner and Franck. Eugene Ormandy in presenting the latter's symphony in D minor brought to the surface every phrase and fragment. In so doing much minor material was raised to major proportions, thus giving a luminous glaze of surface beauty which obscured, too often, the depths we associate with this work. Restless *tempi* had a part in supplying this brilliant lustre. Mr. Ormandy's version of this work is vital and resplendent. The overture to The Flying Dutchman by Wagner was vigorous and colorful. The soloist, Friedrich Schorr, was heard in Wahn, Wahn from Die Meistersinger, Mein Holder Abendstern, from Tannhäuser, and Wotan's Farewell from Die Walküre. He was recalled and added further excerpts from The Flying Dutchman, and Die Meistersinger. Much of Mr. Schorr's success was due to the graphic quality of the orchestral background furnished by the alert hand of Mr. Ormandy.

The fourth Sunday concert of the Minneapolis Symphony Orchestra, on December 17, was entitled An Afternoon in Old Vienna. Mr. Ormandy chose numbers from Mozart, Schubert, Johann and Joseph Strauss for this delightful program. Several of the numbers were played in Minneapolis for the first time. Much of the music was midway between chamber and symphonic style, all of it delightfully intimate, and, under Mr. Ormandy's direction, full of effervescent charm. Captivating delicacy and rhythmic contagion were the outstanding characteristics of the afternoon.

RAVEL AND DOHNÁNYI NOVELTIES

The seventh concert of the Minneapolis Symphony Orchestra, December 22, with the exception of the *soli* played by Jascha Heifetz, was a made-over one with Bach's Prelude and Fugue in E flat major, Ravel's Alborada del Gracioso and Dohnányi's Ruralia Hungarica changed to the idiom of the orchestra. The two latter works were heard in Minneapolis for the first time. They were completely enjoyed. Mr. Ormandy was at his best. Heifetz was heard in Glazounoff's concerto in A minor and Chausson's Poem. This artist is effectively breaking down the notion that his mastery is purely technical when he plays with the strength of emotional coloring so evident in this concert. Despite a dozen recalls he added no encore. Mr. Ormandy stylized the Ravel and Dohnányi works with just the right sparkle and again played perfect accompaniments. E. G. K.

Boston Symphony Orchestra Programs

(*Continued from page* 5)

The Rimsky-Korsakoff program had for familiar matter Sadko and Scheherazade, in imaginative and brilliant performance. Indeed, the kaleidoscopic version of Scheherazade touched, in the opinion of most listeners, a new high for orchestral virtuosity in Boston.

The middle number was Night on Mount Triglav, orchestral suite made out of the third act of the opera-ballet, Mlada, and played only once previously in Boston. The music, in the opinion of the present writer, is of distinctly uneven worth. Certainly much of it is obviously stage music, demanding a sight of the accompanying action for complete understanding. Other pages seemed, in this arrangement, to demand the addition of a vocal line apparently not written into the revised score—though this is conjectural.

Yet there are enough beautiful, even passionate and thrilling, pages in the work more than to compensate for its failings. Furthermore the music was brilliantly presented by Dr. Koussevitzky and the Boston Symphony. Finally, it was good to hear Rimsky-Korsakoff in bulk, like this, in order to realize his orchestral genius, and his tremendous influence on following composers.

ENGLISH SINGERS IN CHRISTMAS PROGRAMS

The New English Singers sang to two audiences at Jordan Hall on December 22 and 23. The concerts were the more pleasurable because the listeners were able to approach more closely the intimate settings for which the music of the program was written. Previously the English Singers have appeared here in a large auditorium. Audiences of good size cordially greeted the singers, who devoted three of their seven groups to carols. In addition there were delightful madrigals and concerted numbers, folksongs of the Appalachian and airs.

GEBHARD AND SANROMÁ

Heinrich Gebhard and Jesús María Sanromá, pianists, gave a concert of Music for Two at the Harvard Musical Association. The program began with a Mozart sonata for four hands at one piano, in F major. The rest of the program, which was enthusiastically greeted by an audience of connoisseurs, consisted of music for two pianos, imaginatively and delightfully played. Four works by Boston composers were included—one of them a Waltz Suite by Mr. Gebhard.

FIEDLER AND BOSTON SINFONIETTA

Arthur Fiedler and his Boston Sinfonietta gave a concert at the Ritz Carlton on December 10, when the principal feature was the Mozart Concertantes Quartet for oboe, clarinet, bassoon, French horn and small orchestra. Other numbers, also, pleased a socially elect audience. Mr. Fiedler began on December 30 at Symphony Hall a series of entertainments known as Morning Varieties, intended primarily for young folks because of the present lack of children's concerts here. In addition to numbers from the Boston Sinfonietta alone, the small orchestra presented ballet in conjunction with Hans Wiener and his company, and various other features.

SINGER-ANTONELLI RECITAL

Sue Singer, pianist, pupil of Cyrus Ullian, and Guido Antonelli, violinist, pupil of Ary Dulfer, gave a program together at Curry Hall on December 22. A variety program included, among other things, the Hubay Carmen fantasie for violin and the Bach-Tausig toccata and fugue for piano.

Iturbi and Ormandy on Cadillac Hour

The third in the series of radio concerts by the Cadillac Symphony Orchestra was broadcast over the NBC Blue Network on December 31. José Iturbi was the guest artist and Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, the leader of the program. Mr. Ormandy conducted brilliantly effective interpretations of Sibelius' Finlandia, Dukas' The Sorcerer's Apprentice, and polka and fugue from Weinberger's Schwanda, the last work making a climactic and much-applauded conclusion to the concert.

Mr. Iturbi revelled in the technical complexities of Liszt's piano concerto in E flat major, giving a reading marked by innate musicality and tonal refinement. The interval between halves of the program was devoted to the singing of a Spanish melody by a male singer backstage, accompanied by a plectrum instrument, after which Nathaniel Shilkret conducted a portion of Chabrier's España rhapsody, which utilizes a similar tune as its thematic basis. R. K.

Katharine Goodson's Current Activities

LONDON.—Katharine Goodson recently appeared with Florence Easton in joint recital here. Miss Goodson plays again in London on January 6 at the Robert Mayer Concerts, giving the A major concerto of Mozart. Among her engagements in the provinces is one to play the Delius concerto with the Liverpool Philharmonic Orchestra on February 20 under Sir Thomas Beecham, and she is to be soloist with the London Philharmonic Orchestra on March 25 under the same conductor.

Recently Miss Goodson played a short program at Kensington Palace for H.R.H. Princess Beatrice, the aunt of King George. The Princess' daughter-in-law, Lady Grisbrooke, and the Princess Alice, Countess of Athlone, were in the audience. A. H.

Toledo Applauds Art Of Heifetz

Annual Presentation of Messiah by Choral Society Attracts Audience of 2,300

TOLEDO, O.—Outstanding musical events of the past month which were attended by hundreds of people were the Town Hall concert of Jascha Heifetz and the Toledo Choral Society's annual presentation of The Messiah at the Museum of Art. Heifetz gave a superb program which was warmly received. His able accompanist, Arpad Sandor, shared honors in the presentation of sonata for violin and piano (Strauss). Other numbers were concerto (Conus), Ruralia Hungarica (Dohnányi), Hungarian Dance (Brahms), El Puerto (Albeniz-Heifetz), L'Apres Midi d'un Faune (Debussy) and Scherzo-Tarantelle (Wieniawski).

More than 2,300 persons occupied every seat and all available standing space in the Museum of Art peristyle to hear The Messiah on December 17. This choral work was given an inspiring presentation, conducted by Mary Willing Megley. Soloists were Mrs. Martin Albert Meier, soprano, Dale Champion, soprano, Elva Salome Newcombe, contralto, Wellington F. Butler, tenor, John Norman Staiger, tenor, and Knox Dunlap, bass. Organ accompaniment was given by John Gordon Seely and piano accompaniment by Ethel Kimbell Arndt and William Hosler Rhoades. Passages of the text not sung by the chorus were read by the Rev. Theodore F. Adams.

Other Sunday afternoon concerts at the museum were given by John Gordon Seely, organist, and the Madrigal Club, assisted by Charles Webb, baritone. The club gave a first Toledo performance of The First Christmas as Seen by Azor, the Shepherd Boy (Coerne). Herbert S. Boynton is director of the club.

John Gordon Seely recently was appointed leader of the Orpheus Club of Toledo. F. J.

Four Concerts Announced for Ganna Walska

Arrangements have been completed for four recitals to be given by Ganna Walska, soprano, according to her manager Annie Friedberg. Mme. Walska will sing at the Academy of Music in Philadelphia on January 19; at the Auditorium in Chicago on January 24; at Carnegie Hall in New York on January 29, and at Symphony Hall in Boston on February 4. With the exception of the Boston concert, the recitals take place in the evening. The four programs are made up of German Lieder, selected from the works of Beethoven, Mozart, Schubert and Hugo Wolf. Mme. Walska will appear in costumes of the Second Empire period, designed in Paris from museum pieces and made especially for her.

Student and Professional Service Offers Reduced Tickets

A large number of outstanding concerts will be made available to the members of the Student and Professional Concert Ticket Service at reduced rates for the balance of the present season. The service, which is operated by the Arthur Judson Office, has been in existence for the past four seasons. The box-office in the lobby of the Steinway Building, New York, is maintained for the convenience of the members of the service and applications for membership will be accepted there daily from nine to five and on Saturdays from nine to three.

Curtis Student Wins Orchestral Appearance

From the 6,000 applicants who were given auditions, Ezra Rachlin, pianist, a student at the Curtis Institute of Music, has been selected to be the soloist with the Philadelphia Orchestra, under Leopold Stokowski, at the Concert for Youth in Philadelphia on January 11. Mr. Rachlin was accepted at the Curtis Institute of Music in 1930 by Dr. Josef Hofmann and has been a pupil of David Saperton. At the age of ten Mr. Rachlin played in Berlin, Munich and Frankfurt-am-Main.

Walter Loudon to Tour Under Annie Friedberg Management

Walter Loudon, Scottish baritone, is coming to America for a short tour under the management of Annie Friedberg and will be heard in recital and with orchestra. His first appearance is scheduled with the Seattle (Wash.) Symphony Orchestra on February 3. Returning east, he is to be heard several times in New York.

Althouse Sings for Alma Mater

On December 12 Paul Althouse sang on the Bucknell Artist Course, Bucknell University, Lewisburg, Pa., and the following day at Bucknell Junior College, Wilkes-Barre, Pa. The tenor is a graduate of Bucknell.

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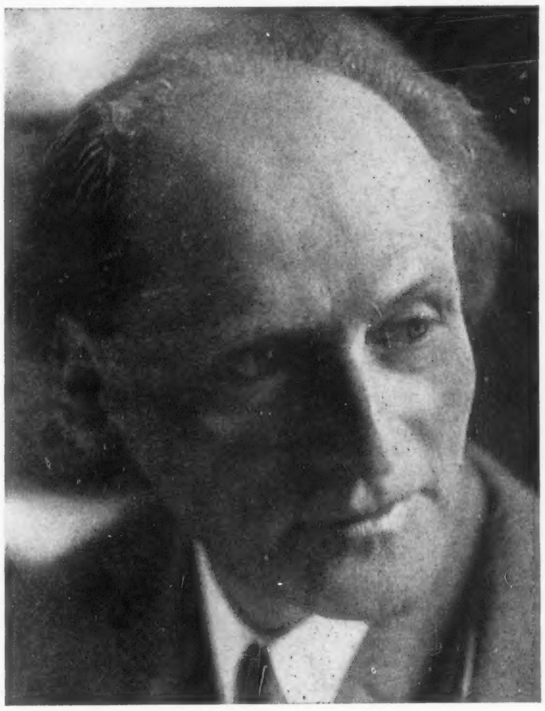

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WHAT THE CRITICS HAVE TO SAY ABOUT FRIEDBERG

New York Times, Nov. 24, 1933. By Olin Downes

BRAHMS CONCERTO GIVEN

Friedberg Appears as Pianist

Friedberg played the formidable part of the Brahms concerto *with admirable breadth and energy,* which if anything out-Brahmsed Brahms. The powerful symphonic frame of the music was felt as such, by soloist as well as conductor. Mr. Friedberg's vigorous rhythms and attacks had their due contrast in the treatment of the lyrical phrases. All details contributed to the big lines of the structure and, above all, to the sensation of the grandeur of great spaces. This was maintained in the "demoniac" scherzo, but the slow movement was playing of another kind, *playing which matched the poetry of the musical thought.* In short, *it was a performance by a pianist who knew the grand manner and* whose *traditions* are particularly those of the period that saw the culmination of Brahms's creative career. Mr. Friedberg *was worthily applauded,* and so was the Brahms concerto!

●

New York American, Nov. 24, 1933. By Leonard Liebling

AUDIENCE APPLAUDS CARL FRIEDBERG IN PLAYING OF BRAHMS

Brahms and his great message loomed large at Carnegie Hall last evening, and the chief revealer was Carl Friedberg, soloist in the composer's prodigious concerto in B flat. In Carl Friedberg one realizes an eminently fitting interpreter for such music. He possesses the required *artistic grasp, elevated spiritual outlook and mastery of the keyboard.* Any virtuoso, as such, would face an almost impossible task in the Brahms concerto. Its utterance completely eludes the performer who seeks only personal display. *Friedberg is far from that superficial school* and his delivery last evening again emphasized his balanced, scholarly control, refined feeling and ability to draw the large musical line. *He reaped a rich reward of understanding applause.*

●

New York Sun, Nov. 24, 1933. By W. J. Henderson

FRIEDBERG PLAYS AT CONCERT

Friedberg's performance was the outstanding feature of the concert and the audience which waited for it was well repaid. That the reading was authentic was indisputable. However, authority alone does not vitalize a performance, nor does fidelity to text or nuance directions. Vitality originates in the soul of the artist. *Mr. Friedberg's B flat concerto was alive; it had not only brains, but heart. It was eloquent in its communication of the mood, brilliant in its technical conquest of every phrase. This pianist has never done anything better in the presence of the local public, which is saying a great deal, for Carl Friedberg has always been a sincere and able artist, serving music and the makers of masterpieces with loyalty and love.*

●

New York Evening Post, Nov. 24, 1933. By Oscar Thompson

FRIEDBERG IN BRAHMS WORK

The soloist of the Brahms B Flat Major Concerto, which was placed last on the list, was Carl Friedberg . . . Mr. Friedberg approached it with what today is regarded as the Lisztian manner. Mr. Friedberg, with Mr. Walter's more than admirable collaboration, found it quite a big concerto—big enough to raise the old issue as to whether it is really a concerto or a symphony. Mr. Friedberg was several times recalled at the conclusion of the concerto.

●

New York Daily Mirror, Nov. 24, 1933. By Julian Seaman

The mellow, heartwarming spirit that permeated the sometimes draughty expanses of Carnegie Hall last night was due almost entirely to Mr. Carl Friedberg and his way in the second Brahms piano concerto. The "magic of an Italian spring," which Mr. Gilman considers so obvious a tint in the whole marvellous score, seemed equally potent in the playing of Mr. Friedberg.

●

New York Evening Journal, Nov. 24, 1933. By Henriette Weber

How anyone can speak of Brahms as being "unmelodious" seems incredible when one listens to this concerto which is in reality brimming over with melody from beginning to end. *A most grateful medium for the expression of a pianist's art, Mr. Friedberg made much of it, playing with depth of feeling and accomplished brilliance.* The large audience gave him many recalls.

Management:
ANNIE FRIEDBERG
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Steinway Piano

NEW YORK CONCERTS

DECEMBER 26

Wiener Sängerknaben The last New York appearance of the season by the Wiener Sängerknaben was made in Town Hall, in a miscellaneous bill which included scenes from Mozart's Bastien and Bastienne, Offenbach's Wedding by Lantern-light, Lortzing's The Opera Rehearsal, and Haydn's The Apothecary, traditional Christmas carols, and folk-songs, and works by Mozart, Cornelius, and Johann Strauss. As in their many former appearances in the metropolis, the delightful young artists gave unstintingly of their remarkable vocal gifts and exuberant mimic abilities. The degree with which the stage action of the operetta scenes has been mastered by these Viennese urchins points to the guiding hand of an expert *régisseur*, no less than a vocal training of the most rigorous sort. The audience was impressed by the spontaneity of their high-spirited performances and rewarded their efforts with chuckles of delight and whole-hearted applause, the inclusion of English lines in the Offenbach work being especially mirth-provoking.

DECEMBER 27

Charlotte Lund Opera Company Ernest T. Carter's pantomime ballet, Namba or the Third Statute, and Renny the Fox King, an operetta with book by Mrs. Larz Anderson, music by Pierre De Reeder, formed the double bill presented by Charlotte Lund and her opera company at Town Hall on Wednesday morning. This was the second in the series of entertainments for children that Mme. Lund is giving.

The vocal element was lacking in the first of these, and the various characters were danced by Alita Duncan (Namba), William Dollar (The Prince), Floyd Worthington (The Vizier), Norma Frances Chalif (Russian Dancer) and Maria Banquero (Spanish Dancer). There were also court ladies, a court attendant and a group of children. The tale is romantic and fanciful, lending itself appropriately to pantomime. The costumes and scenery were colorful and well conceived, the dancing spirited and attuned to the melodious and captivating score. Lucile Marsh is the company's dance director.

Renny the Fox King has its background in Indian lore, and the stage was decorated with totems, tepees and other redskin equipment. Mme. Lund, in the brief explanation of plot and music with which she precedes the curtain's rising on her productions, told the audience that every male tribesman in the cast was a genuine Indian. Their chief was Lone Bear, who took the part of Wolf Eagle. Marcel Doucette sang the title rôle with finesse coupled with dramatic skill. Mary Stewart took the part of Clarissima, the Waterfall Queen, beloved of King Renny. She sang with rich tone and excellent vocal control. The villain of the piece, Clarissima's father, was played by Louis Marsh, the possessor of a fine voice and considerable histrionic ability. Floyd Worthington as the pet bear supplied adept comedy, and Lone Bear made an impressive Indian chief. He won applause for his authoritative singing of tribal music. Dorothy Ramsay scored as Cynosura, the North Star, and there were numerous supplementary characters, who joined in the songs and dances.

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Oratorio Society in The Messiah The sixtieth season of the Oratorio Society of New York (Albert Stoessel, conductor) was ushered in with its 110th performance of Handel's Messiah in Carnegie Hall. The evening had something of a gala nature, with Frank and Walter Damrosch, eminent sons of the founder of the society, Dr. Leopold Damrosch, present as guests of honor. After the intermission, Mr. Stoessel paid tribute to the pioneer of choral music in New York, and presented a wreath to the two brothers, Walter Damrosch making a brief and genial speech of acceptance.

The performance of Handel's masterpiece was of a brilliancy in keeping with the occasion. The choral contributions have rarely sounded fresher, more vigorous and more expert in finesse of dynamic shadings. The solo quartet, composed of Lillian Clark, soprano of the Metropolitan Opera, Sonia Essin, contralto, Dan Beddoe, tenor, and Julius Huehn, bass-baritone, also distinguished itself, while the orchestra, headed by Charles Lichter, concertmaster, and Hugh Porter, organist, provided a smooth and spirited accompaniment.

Mr. Stoessel's interpretation of the Messiah grows from year to year, and now has attained a fine mastery of the Handelian style. Especial admiration was expressed by the audience for the singing of the three central choruses of the oratorio, Surely He Hath Borne Our Griefs, And with His Stripes, and All We, Like Sheep; and the final Amen chorus had a noble sonority and balanced interweaving of parts that were truly impressive. The conductor, who has departed from the custom of closing the work with the Hallelujah, also restored this season the recitative and air, The Trumpet Shall Sound, for bass and trumpet (the brass obbligato played by William Vacchiano). If the tremendous demands of this number were not met with ideal coördination of the soloist and the player, the effect was one of dramatic grandeur.

Of the soloists, especial tributes were owing to the veteran Mr. Beddoe, whose command of extended vocal line and artistry of expression showed themselves as potent as of yore. His tones had the fluidity and warmth of timbre long familiar to his admirers in such taxing airs as Ev'ry Valley and Thou Shalt Break Them. Mr. Huehn, whose fine bass voice promises to place him among leading singers in his field, showed commendable prowess in such florid test pieces as Why Do the Nations. Miss Clark was at her best in Come unto Him, where her tones were of beguiling warmth and freshness, while Miss Essin gave dignity and musicianship to He Shall Feed His Flock, and He Was Despised. The applause of the audience grew in volume as the performance proceeded, and at the end an ovation was extended to the conductor and the soloists.

DECEMBER 28

Philharmonic Orchestra The mid-week pair of Philharmonic concerts, led by Hans Lange, assistant conductor, contained a certain measure of novelty and sounded a modern note. The program brought premier New York performances of Nikolai Lopatnikoff's first symphony, op. 12; and included also Ernest Bloch's Winter-Spring, two poems for orchestra, Dohnányi's suite, op. 19, and Mendelssohn's Meeresstille overture. In addition, Bach's air from the suite in D major for strings was played in memory of the late Henry Seligman, who was a vice-president of the Philharmonic Society.

Lopatnikoff, born in Reval in 1903, has lived in Berlin for more than a decade and was for a time a pupil of Ernst Toch. His symphony, in three movements, composed in 1928, is a worthy and well-constructed example of contemporary composition in this form, technically accomplished without sounding especially profound depths. It utilizes polytonal and other devices associated with the Central European schools with effective grasp of its material. Episodes of nostalgic calm alternate with more animated rhythmic passages, with characteristic bitter-sweet harmonies and pulsatile effects in which one detects the thumbprints of Stravinsky, Honegger, *et al.* The performance, under Mr. Lange, was a highly capable one, if not of ultimate dramatic force.

Bloch's poems, composed as early as 1904, were heard in New York in 1919 under Bodanzky. There is an impressionistic influence in the idiom of these works, which diverge widely from the composer's present manner. Possibly the more impressive is the sombre Winter, which creates its picture of a bleak landscape and thwarted human hopes with economy of means.

Dohnányi's pleasing and virtuosic suite, with its brief echoes of Hungarian folk music, is a highly successful *tour de force* of the concert room, and was effectively played. The Mendelssohn overture, which has dated more than the Fingal's Cave, was played with a fitting simplicity and restraint. Mr. Lange's conducting of the Bach air was a superbly modelled one, and showed the Philharmonic string players at their best. The total impression of this concert was of a mastery that reflects much credit on the conductor.

Rachelle Shubow Rachelle Shubow, pianist, heard extensively in Europe and recently in a recital in Boston, was the protagonist at Town Hall on Thursday evening. She played Mozart's sonata in A, Schumann's Papillons, three Brahms pieces, a Chopin group and a sonata dedicated to her by Edvard Moritz. This last number, receiving its first New York performance, has three movements, Sehr rasch, Blues—moderato, and Allegro.

Miss Shubow, slender, youthful and attractive, is the possessor of a sensitive musicianship that gives interest and vitality to everything she plays. There are rich potentialities in her work and excellent distinction of style. Her program was felicitously chosen for the exposition of her gifts. The Moritz sonata is cast in the modern mold, with a leaning to jazz effects, although only the second movement has a title to indicate this. Miss Shubow gave the work a spirited performance, well calculated to bring out the best points of the score. The audience was a cordial one, and made known its appreciation of Miss Shubow's playing by hearty applause.

DECEMBER 31

Philharmonic Orchestra Repeated from the Philharmonic Orchestra programs of previous days during the week, C. P. E. Bach's Sinfonia, Williams' Pastoral Symphony, and Dohnanyi's Suite, were the purely symphonic numbers at this matinee concert on the threshold of the new year. Hans Lange, as before, conducted his players in a series of earnest and engaging performances.

The particularly novel feature of the afternoon was the return to New York of Poldi Mildner, the young Viennese pianist who astonished the metropolis last season with her temperamental impetuosity and virtuosity.

On the present occasion Miss Mildner played Liszt's E flat concerto, a work especially well suited to her best style. She showed a broadening of manner, greater restraint, and a more voluminous and searching tone than at her previous American appearances. Miss Mildner made a dashing, zestful adventure of her communion with the Liszt concerto and that is a good way to cause these pages to show their frank intention of exhibitionism in the effective display of the keyboard. Rapid finger work, light wrists and propulsive tempos did their share of providing brilliancy and stimulating the hearers into response with eager and long continued applause.

RETURNS TO NEW YORK

COENRAAD V. BOS,
accompanist and coach, will arrive in New York on January 15 by the SS. American Farmer, to open a studio in New York for coaching and teaching. He is to be accompanist for several prominent artists, among them Nora Dinkov (January 21), Ethyl Hayden (January 22) and Harold Dahlquist (February 5). Before leaving Europe Mr. Bos played for Dr. Ludwig Wüllner at three recitals in The Hague, Amsterdam and Rotterdam.

Philadelphia Orchestra Gives Music for the Holiday Season

Combined Chorus Numbering 150 Sings Christmas Carol Fantasie

PHILADELPHIA.—Leopold Stokowski chose a list of numbers well attuned to the Christmas season for the Philadelphia Orchestra concert of December 23. Beginning with Vaughan Williams' fantasie for double string orchestra on a theme by Thomas Tallis, the program continued with Purcell's Trumpet Prelude, the "Christmas music" from Handel's Messiah and Bach's chorale-prelude Nun komm der Heiden Heiland and Williams' Fantasie of Christmas Carols. This last work was sung by a chorus made up of a group of about 150 which has been rehearsing under Sylvan Levin for later appearances in the orchestra season, and five additional choral units—The Bach Society of Delaware County (James Allan Dash, conductor), Bryn Mawr College Choir (Ernest Willoughby, conductor), Music Education Department of Temple University (Minera M. Bennett, conductor), Mount St. Joseph College Glee Club (Sister Regina Dolores, director) and the University of Pennsylvania Glee Club (Hal McDonald, conductor).

The combined choruses showed excellent and painstaking training in their singing, revealing a balanced tone and admirable unity. Benjamin De Loache, the baritone soloist, scored for his vocal finesse and expressive interpretation.

After the intermission the Schumann symphony in C was given an inspiring performance, bringing out the joyous nature of the first, second and fourth movements and the more thoughtful qualities of the third. Mr. Stokowski and his forces received prolonged applause throughout the program. At its close, the conductor announced that for those who cared to remain the orchestra would play two Christmas carols.

Members of the orchestra who were heard in solo passages were Alexander Hilsberg, first violin; Irving Bancroft, second violin; Samuel Lifschey, viola, and Willem van den Burg, cello, in the Tallis-Williams work, and Saul Cohen Caston, solo trumpet, and Sigmund Hering, second trumpet, in the Purcell score. M. M. C.

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MONTE CARLO
BALLET RUSSE

Direction: W. de BASIL

DIRECT FROM LONDON AND PARIS

Boston Orchestra Pays Visit to Providence

Choral, Organ and Other Programs Make Active Holiday Roster

PROVIDENCE, R. I.—Sayles Hall, Brown University, was crowded for the organ recital, consisting entirely of the works of Johann Sebastian Bach, given by Marcel Dupré, French organist, in memory of Edgar John Lownes.

The Boston Symphony Orchestra opened its season in this city with a concert at the Metropolitan Theatre. Dr. Serge Koussevitzky magnificently led his men through a superb and authoritative presentation of the Eroica Symphony (Beethoven) and won enthusiastic applause from the large audience. It was unparalleled orchestral playing.

The University Glee Club, singing for a capacity audience in Memorial Hall under the guidance of Berrick Schloss, presented Elsa Hilger, cellist, as guest artist. She played with exceptional appreciation of fine tone, in which she was ably seconded at the piano by Greta Hilger. The club sang with all its accustomed fervor.

J. Thomas McQuaid, pianist, gave an unusually fine recital in Churchill House. His playing was of a high order of excellence, particularly his Bach, which was in pure style, with absolute clarity.

The combined Pembroke College and Brown University orchestras and Pembroke Glee Club gave a concert at Faunce House. Prof. Arlen Coolidge directed the orchestras and Prof. Arthur B. Hitchcock led the glee club and also played delightful accompaniments for Mrs. Amy Ward Durfee, guest artist, who offered a group of songs. In response to an encore she sang My Heart at Thy Sweet Voice (Saint-Saëns), in which her interpretative powers were well set forth.

The Savoyards, a group of singers aiming to present the delights of Gilbert and Sullivan operas under the direction of John B. Archer, gave Ruddigore to a large and enthusiastic audience in Churchill House. Prof. Thomas Crosby acted as narrator and Ruth Tripp was at the piano.

CIVIC ASSOCIATION OPENS SERIES

The Pawtucket Civic Music Association had as their artists for the first in their series of concerts the Fox-Burgin-Bedetti trio. Their admirable ensemble work was exceedingly adept and a capacity audience greeted them enthusiastically.

The Verdandi Male Chorus gave a concert in Infantry Hall for the Scandinavian Old People's Home. Marie Sundelius was the musicianly assisting artist.

The Providence Singers and Sinfonietta, assisted by Louis Sherman, tenor with George Faulkner directing, offered a concert in the Plantations Club Auditorium. Great is Jehovah the Lord by Schubert was given with fine effect, and the chorale, Prize Song and finale from the Meistersinger, revealed both chorus and orchestra at their best.

John Sebastian Matthews has presented a series of Advent organ recitals in Grace Church. The programs have included, besides works of the old masters, present-day writers, not the least charming of which were a Caprice and three chorale preludes on familiar hymns by Mr. Matthews.

At the Christmas musicale given by the Chopin Club in Beneficient Congregational Church, special mention should be made of the delightful singing of Elsie Lovell Hankins, who interpreted There Were Shepherds (John Prindle Scott), Christmas Cradle Song (Procoff), Allelulia (O'Connor-Morris); Barbara Smith, cellist, who played a sonata (Cervetto) and air (Huré), and the singing of I Know That My Redeemer Liveth (Handel) by Lucy Marsh Gordon.

Crisp, clean and sure was the playing of Claire Ross and Alice Griselle in the two-piano recital which they presented at the Plantations Club Auditorium for the Chaminade Club's Christmas musicale. Particularly striking and delightful were the works in manuscript by Thomas Griselle and the modernistic Sun Splendor by Marion Bauer.

B. N. D.

Activities of John Warren Erb

John Warren Erb, conductor and director of instrumental music in the School of Education at New York University, and director of music at Lafayette College, Easton, Pa., is in the midst of an active concert season.

The Orchestral Society of the department of musical education of New York University under the direction of Dr. Erb gave its Christmas concert on December 21 in the auditorium in the School of Education Building, New York University. The program consisted of symphony No. 12 in B flat (Haydn); violin concerto No. 2 in E (Bach); Parsifal Paraphrase (Wagner-Wilhelmj), and suite from the Water Music by Handel.

Afterward, there was a reception for Dr. Erb and members of the Orchestral Society. Sidney Fichtelberg was violin soloist for the occasion.

The Lafayette Musical Clubs under Dr. Erb's direction began their season with a concert before the Woman's Club of Little Falls, N. J., on December 2. This was followed by a vesper service of traditional Christmas music by the Lafayette Glee Club and Choir in Colton Memorial Chapel at the college on December 10. This service is always preceded by a choral recital by a brass choir from the belfry of the chapel.

The Musical Clubs of Lafayette College next appeared under the direction of Dr. Erb in the Masonic Temple of Scranton on December 15, 16 in the D. A. R. Hall, West Pittston, and on December 17 the Glee Club sang a vesper service in the First Presbyterian Church of West Pittston. The Lafayette Glee Club, having won the State Intercollegiate Contest for three successive years, has become the possessor of the State Championship Cup.

The Musical Arts Chorus of Easton, Pa., under the direction of Dr. Erb gave its first concert of the season, in the Brainard Presbyterian Church at Easton on December 14, performing a part of the Christmas Oratorio of Bach as well as modern English compositions. Dorothy Johnstone Baseler, harpist of Philadelphia, was the soloist for this occasion. The Musical Arts Chorus under the direction of Dr. Erb also sang a vesper service in the First Presbyterian Church of Washington, N. J., on December 31.

Hebrew Sacred Music Program at Temple Emanu-El

Under the auspices of the American Guild of Organists of the United States and Canada, an evening of Hebrew sacred music, old and new, will be given at Temple Emanu-El, New York, on January 9. Ludwig Vogelstein, chairman of the Temple's choir committee, has been invited to address the Guild, and Lazare Saminsky, music director of Congregation Emanu-El, will deliver a short discourse on the common roots of ancient Hebrew and early Christian music. The full Emanu-El choir, directed by Mr. Saminsky and assisted by Gottfried H. Federlein, organist, Moses Rudinov, cantor, and soloists, are to offer a program embracing all the historic stages of the Synagogal music of the nineteenth century (psalms and hymns by Sulzer, Levandowski and Naumburg representing the classical synagogal style of Austria, Germany and France); religious songs of the Hebrew-Spanish communities of the East and of the Palestinian Jews; and also sacred works by composers of the United States (Max Spicker, Frederick Jacobi and Mr. Saminsky). Jacobi's new preludes for organ are to have their first American performance on this occasion.

Tristan and Isolde Broadcast from the Metropolitan Today

The performance of Tristan and Isolde at the Metropolitan Opera will be broadcast this afternoon (January 6) over combined coast-to-coast WEAF-WJZ networks. The title rôles are taken by Lauritz Melchior and Gertrude Kappel and Artur Bodanzky is the conductor. Milton Cross, NBC announcer, will act as narrator and John B. Kennedy continues his reminiscences of Metropolitan Opera scenes and personalities during the intermissions between the acts. This is the second in the Saturday afternoon matinee series at which the radio audience is the guest of the American Tobacco Company.

Baltimore Maintains Music Budget

BALTIMORE, MD.—The Baltimore Municipal Department of Music has again weathered a City Hall budget tempest with funds unimpaired, and Frederick R. Huber, municipal director of music, will not be faced with the neecssity of curtailing activities of his department during 1934. Municipal music was maintained in Baltimore throughout the depression years.

The first major activity of the department in 1934 will be the January concert of the Baltimore Symphony Orchestra, scheduled for the Lyric Theatre on January 21. Walter Gieseking is the soloist for this concert which marks George Siemonn's third consecutive year as conductor of the orchestra. This concert also serves to introduce a new composition by Edmund Cooke, first violist and librarian of the orchestra. It is a symphonic poem entitled Ariadne, to be played from manuscript. The Baltimore Symphony Orchestra's second 1934 concert falls on February 4, with Edward Johnson of the Metropolitan Opera as the soloist. A manuscript composition by Mr. Siemonn is to be introduced at that concert. This is the nineteenth consecutive season of the Baltimore Symphony Orchestra, believed to be unique among such organizations in America in that it is supported entirely by the tax-payers and is without private endowment.

N. M.

La Forge Pupil Sings

STAMFORD, CONN.—Justine Gedeon, pupil of Frank La Forge, of New York, was heard in a costume recital here on December 1. The audience was enthusiastic for the artistic singing of Mme. Gedeon.

R. P.

NORENA
Acclaimed in
NORWAY

Soprano gives three concerts in National Theatre, Oslo, December 6, 9, 11, 1933

Andre photo

The sale of tickets for Norena's concerts was open at 9 o'clock. An hour and a half later not a single ticket was left and many people were turned away. The waiting line was the longest seen in many years—fully a quarter of a mile.—*Aftenposten, Oslo, Dec. 1, 1933.*

With her successes in foreign lands as a background, Norena stepped onto the stage where previously she had scored so many triumphs. Among the packed audiences were the king, the crown prince, and the princess. Norena does what she wants with her voice; her complete mastery and virtuosity disarm criticism. The wonderful evening ended with encores, masses of flowers, and an enormous laurel wreath was presented to her on behalf of her colleagues.

—*Morgenbladet, Oslo, Dec. 7, 1933.*

Sang herself into everybody's heart. For those who understand, it was a new experience to listen to the results of untiring work and study, in connection with the singer's great gift and deep respect for art which have always caused her to aim higher and higher. Norena uses her beautiful voice with sure, superb artistry, and understands better than most coloratura singers how to give light and shade to her interpretations. Each number raised a storm of applause and delight and called for several encores.—*Tidens Tegn, Oslo, Dec. 7, 1933.*

Her voice is perfect. Her breathing, coloratura, and her clear and elegant diction are all equally admirable.—*Dagbladet, Oslo, Dec. 7, 1933.*

Norena has the broad outlook of the international artist, and wins all hearts by her spontaneity. The highest point of perfection was attained in the Mozart arias, while the Debussy music was a revelation of the highest beauty.

—*Norges Handels og Sjfartstidende, Oslo, Dec. 7, 1933.*

His Majesty the King conferred on Norena, the Order of St. Olaf, for her artistic activities. Norena's crystal-clear voice is a thing of exquisite beauty and ease. She uses it as if playing on a rare instrument, the tones of which are both touching and noble. There is something so touching in this voice it goes straight to the heart. And besides this lovely voice, Norena has the soul of a poet. Her interpretations have quiet reserve and sensitiveness, and her technic is dazzling in its virtuosity.—*Aftenposten, Oslo, Dec. 7, 1933.*

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METROPOLITAN OPERA

TANNHÄUSER, DECEMBER 27

Outstanding in this remarkably vivid and finished performance were four principals—Maria Mueller, Karin Branzell, Max Lorenz, and Emanuel List.

Mme. Mueller, as Elisabeth, made a lovely picture for the eye and entranced the ear with polished lyricism and youthfully temperamental acting. She has found a deeper sensibility and broader style since her former appearances at the Metropolitan and now is a Wagnerian artist of the most appealing and authoritative kind. She scored a striking success.

Max Lorenz, returning to New York after a period of intensive activity in Europe, astonished our experts with his vast improvement. His voice has taken on roundness, warmth, and flexibility, his interpretation reflects conviction, and he invests the character of the romantic hero with fire and poetical appeal. In appearance and bearing he was an ideal Tannhäuser and won many rounds of enthusiastic plaudits.

Emanuel List, a newcomer to the Metropolitan, sang the rôle of the Landgrave, and registered an immediate and emphatic success. Tall, portly, impressive in manner and gesture, List satisfied visually as the benign prince, and portrayed him with appropriate majesty, nobility, and tenderness. The new basso's vocal equipment is splendid—rich, full tones capable of *mezza voce* restraint, plastic phrasing, and a highly dignified and thoroughly Wagnerian manner of handling the musical line and text.

Mme. Branzell delighted her many admirers with a suggestive and fiery investment of Venus, statuesque and compelling. Her opulent tones and sweeping delivery were other joys of a grandiose presentation.

Friedrich Schorr, as Wolfram, was not in his best form, some raucous tones interfering with his resonance. His acting does not rise above the conventional. Editha Fleischer strayed somewhat from pitch but gave the Shepherd's music generally smooth character. Messrs. Glemens, Gabor, Wolfe, and Paltrinieri rounded out the cast capably.

Artur Bodanzky kept the proceedings moving with spirit and taste. The chorus and orchestra were tonally and technically beyond criticism.

RIGOLETTO, DECEMBER 28 (MATINEE)

Nino Martini, especial radio favorite, graduated from the air to the Metropolitan Opera stage on this occasion, and his début occasioned wide interest and attracted an unusually large audience. The performance was a benefit in aid of Sir Wilfred Grenfell's Medical Mission in Labrador.

Martini, a young man, good-looking, slight and graceful, made an attractive figure of the Duke. It was natural that he should be nervous at first, but he soon recovered and before the end of the opera was confidently carrying out his vocal and histrionic intentions, continuously aided by the generous applause of the listeners.

The newcomer showed excellent material which he can shape into finished and important achievement. His voice carries amply, even though it is not one to shake the rafters of the opera house. As a matter of fact. Martini evidently tried for roundness of quality and smoothness of delivery rather than for rousing volume or cheaply sensational effect. His tones are refined, easily produced, and capable of color and mood sentiment. He knew his music well and formed it into an intelligently consistent presentation. The phrasing was fluent and in La donna e mobile, Martini indicated the possibilities in *bravura* which he will undoubtedly develop as he gains in experience and surety. He made a distinct hit with the audience and received many rounds of sincere plaudits.

Lily Pons effected her seasonal reappearance, and as Gilda presented a pretty and graceful picture. She quickly demonstrated that her voice is as sweet and flexible and her taste and technic as impeccable, as in her former successful seasons at the Metropolitan. She vocalized with rare charm and brilliancy and fully deserved the rousing ovations she received.

Giuseppe De Luca, the Rigoletto, showed veteran routine not unblemished by forced tone and lapses from the pitch. Ezio Pinza did a resonant, robust, and generally impressive Sparafucile. The Maddalena was Gladys Swarthout. Others in the cast included Mmes. Falco, Vettori, and Tomisani, and Messrs. Gandolfi, Picco, Ananian, Paltrimieri. Vincenzo Bellezza conducted.

L'AFRICANA, DECEMBER 28

A smooth and eminently forceful performance of Meyerbeer's L'Africana brought the anticipated first appearances of the season of Rosa Ponselle and Giovanni Martinelli. A crowded house greeted them with cheers and tremendous spontaneous plaudits. All this enthusiasm was completely justified, for both artists never sang better.

Miss Ponselle's voice had that clarity and sureness of tone that have won it renown. She acted with dignity and restraint, making the character of Selika live in the minds of her audience. Several times during the performance she was interrupted by outbursts of appreciation, and was the recipient of innumerable curtain calls at the end of each act.

Martinelli sang with effortless precision and acted the part of Vasco da Gama with a finesse that belied the statement that this was the first time he had interpreted the rôle. In the third act has aria O Paradiso was clapped and cheered for several minutes before the performance was allowed to proceed. For the tenor's voice with its fresh quality and fullness of tone delighted the ears of his listeners. He, also, was favored with many recalls.

Virgilio Lazzari, formerly of the Chicago, Boston and Ravinia Operas, made his Metropolitan début on this occasion as Don Pedro. He is a splendid addition to the ranks of the eminent association, for Lazzari not only has a rich, powerful voice, admirably used, but a surety of pose and a subtle histrionic sense. Though the part of Don Pedro is not a big one, he dominated the scenes in which he sang and was warmly encouraged.

Nina Morgana, as Ines, was in top form. She sang with exquisite charm, her voice ringing high and clearly with full volume and round, well-formed tones. Her welcome interpretation of the part coupled with her tonal finesse added that quality of pathetic charm so necessary to the characterization.

Nelusko, sung by Armando Borgioli, was an outstanding artistic achievement. In every detail, both tonal utterance and acting, this baritone was completely satisfying. He was appreciated fully and after his exit in the third act was applauded at length excitedly.

The remainder of the cast, composed of Henriette Wakefield, Louis D'Angelo, Angelo Bada, Leon Rothier, George Cehanovsky and Max Altglass, was excellent, aiding a brilliant performance of this tuneful and dramatic score.

Tullio Serafin, the conductor, directed the performance with his customary coherent musicianship and keen perception of the dramatic climaxes of the opus. One of the features of this presentation was the pictorial ballet divertissement of the third act, rewarded with applause.

DIE WALKÜRE, DECEMBER 29

Not entirely satisfactory in the orchestral playing or in the tempi taken by the conductor, Artur Bodanzky, who dragged somewhat in the lyrical moments, this Walküre performance was at least well sung on the whole and splendidly acted.

Max Lorenz, a most romantic looking figure as Siegmund, put a wealth of ardor and tenderness into his impersonation. He was particularly impressive in the love scene with Sieglinde and the episode of defiance against Brünnhilde. The Lorenz voice and singing continue to show surprising improvement over the German tenor's former appearances in New York. His tones have lovely quality, he controls them expressively, and he vocalizes with striking taste and finish.

Goeta Ljungberg, in her meritorious rôle as Sieglinde, was pictorially appealing and her music came forth with lyrical beauty, intelligent shaping and projection, and crystal clear enunciation of text.

The Brünnhilde of Gertrude Kappel is one of the renowned portrayals at the Metropolitan. She makes the character youthfully buoyant and yet authoritative, has traditional Wagnerian style and manner, and vocalizes with warmth and constant moodal eloquence.

Karin Branzell's Fricka, a striking study, combines majesty of appearance with rich tonal quality and characteristic and searching expressiveness.

Hunding was done by Emanuel List, who strengthened the excellent impression made at his début in Tannhäuser. He is an imposing apparition and he suggested all the stern ferocity of the vengeful forest lord. His voice has substance and ring and in sound and use suits itself admirably to Wagnerian requirements.

Ludwig Hofmann, the Wotan, seemed restless and hardly godlike and lacked restraint at important moments. He has a serviceable voice and better artistic results are available for him as he progresses through the season.

The Valkyrie maidens were not the soul of mellifluousness and the brasses in the orchestra deserve the same reproach. The stage management and effects had especially veristic point and effect.

MIGNON, DECEMBER 30 (MATINEE)

Ambroise Thomas' opera Mignon held the boards at the Metropolitan on Saturday afternoon when, in spite of zero weather, a sold-out house cheered Lucrezia Bori (Mignon), Lily Pons (Philene) and Tito Schipa (Wilhelm Meister), the leading members of an expert cast which numbered Gladys Swarthout, Leon Rothier, Angelo Bada, Paolo Ananian and James Wolfe.

Lucrezia Bori was in magnificent voice and histrionic mood. In particular her delivery of the aria Connais tu le Pays had a poignancy of interpretation and was a masterly example of style and phrasing. Her charmingly piquant characterization of the barefooted gamine delighted her audience.

Lily Pons' reading of the soubrette rôle had scintillancy, and she sang the florid music allotted to her with an ease that completely surmounted all its vocal pitfalls. Her roulades in the Titania aria, sung a half tone higher than customarily, were tossed off in tempo and accurately intoned.

This performance was the first season's appearance of Tito Schipa. With consummate artistry he played Wilhelm Meister. Such skill gave the rôle a semblance of reality rarely exhibited by tenors who interpret it. He sang with musicianly finesse and *sotto voce* passages had a beauty of tone that evoked warm admiration from his hearers. Shouts of Bravo and spontaneous plaudits followed his arias in the second and third acts.

Gladys Swarthout was well cast as the youthful Frederic and Leon Rothier (Lothario) sang with warm voiced dignity. The ballet danced in Act I with Mildred Schneider as the *première danseuse.* Louis Hasselmans was the efficient conductor.

AIDA, DECEMBER 30

The first Saturday night's bill was Aida, presented with the sumptuous pageantry that has become a Metropolitan tradition. Maria Mueller sang the title rôle with unfailing vocal resource and mature dramatic skill, scoring particularly with her arias, Ritorna Vincitor and O Patria Mia. Giovanni Martinelli, in exceptionally good voice, as Radames rewarded his admirers with tones of eloquence and golden fullness. Rose Bampton as Amneris brought her rich voice and skillful musicianship to one of the most exacting dramatic rôles in the contralto repertoire, showing that she has grown in stage mastery. Arthur Anderson, another American member of much promise, sang the King's music with fine sonority and vigor. Ezio Pinza, a distinguished Ramfis; Giuseppe De Luca, especially warmly welcomed as Amonasro; Giordano Paltrinieri as the Messenger, and Lillian Clark, a native debutante, singing appealingly the measures of the Priestess, were the other members of a strong cast.

Tullio Serafin conducted, with his usual excellent coordination of the various ensemble units, a performance of musical and refined quality, imbued with dramatic force. The chorus, trained by Giulio Setti, was outstanding, and the ballet corps, headed by Rita De Leporte, a pleasing feature of the Triumph Scene. The audience included a large number of standees.

GRAND OPERATIC CONCERT, DECEMBER 31

At the first Sunday night Grand Operatic Concert of the season the artists heard were Nina Morgana, Helen Gleason, Editha Fleischer and Philine Falco, sopranos; Karin Branzell, mezzo-soprano; Edward Johnson, Giordano Paltrinieri and Alfio Tedesco, tenors; Armando Borgioli, baritone; Pompilio Malatesta, Virgilio Lazzari and Ezio Pinza, bassos. The entire Metropolitan Opera House Orchestra, under the direction of Wilfred Pelletier, played the Vorspiel from Die Meistersinger and the prelude to Act III of Lohengrin, in addition to supplying the accompaniment for the operatic excerpts and arias.

Mr. Borgioli was the first to sing and set a notably high standard of musicianship and artistry in his rousing delivery of Largo al factotum. He admirably lived up to this in the duet Dunque io so with Mme. Morgana and in the septet of the finale of Act I (Rossini's Barber of Seville).

Mme. Morgana displayed exquisite vocalism in the aria, Una voce poco fa from the Barber of Seville and in excerpts from Act III of Puccini's La Boheme.

Miss Branzell used her rich and warmly timbred voice to its best advantage in Azucena's Narrative from Verdi's Il Trovatore and the aria Seht die Sonne sinkt from Borodin's Prince Igor. Miss Gleason was only heard as Musetta in La Boheme excerpts, but her voice sounded clearly in competition with Mme. Morgana, and Messrs. Johnson and Borgioli.

Mr. Johnson presented a striking and artistic delineation of the aria, In fernem Land, from Lohengrin and was both dramatically and vocally excellent as Rodolfo in the Boheme excerpts.

Musical Arts Society Program in Tenafly, N. J.

The first Sunday night concert of the season of the Musical Arts Society of Tenafly, N. J., was held on November 19 at the home of Nana Genovese Gazzale, founder and president. The artists on the program were Nicholas Farley, tenor, Elena DeSayne violinist (with Winifred Lakeman at the piano), and Dorothea M. Seeger, lyric soprano. Nathalie Adams accompanied the singers.

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New Syracuse Orchestra Gives Premier Concert

Henrietta Schumann Appears as Piano Soloist Under Victor Miller

SYRACUSE, N. Y.—Syracuse has had plenty of music during the past month. On November 26 the newly organized Syracuse Civic Orchestra, with Victor Miller as conductor and Henrietta Schumann as piano soloist, gave its first concert in Lincoln Auditorium. The audience was fair in size and was hearty in its greeting to both conductor and soloist. The principal numbers of the program were the Cesar Franck D minor symphony, and Rachmaninoff's C minor piano concerto.

Mr. Miller is a young man of fine musical talent, and although he is relatively inexperienced in directing a symphony orchestra, he has a clean-cut beat which gives considerable confidence to his men. Finer things are to be expected of him as he gains in experience.

Miss Schumann, an artist in the real sense, played magnificently and was given an ovation at the close of her number. So insistent was the applause that she had to play a solo number as an encore. She has everything necessary for a fine career as a concert pianist; a brilliant and facile technic and an exceptional musical temperament.

The students of the College of Fine Arts gave an admirable public recital on November 22, and the members of the Sinfonia fraternity at the College of Fine Arts gave a splendid program on November 23. The feature of the latter program was the appearance of a new trio, with Murray Bernthal, violinist, Paul Schmidtchen, cellist, and Myron Maxon, pianist, in the Dumky Trio by Dvorak.

The Morning Musicals presented in the Syracuse Hotel Ball Room the Symphonic Ensemble of Boston, with Russell Ames Cook as conductor. This is an exceptionally fine organization. They gave a most interesting program of seldom-heard numbers.

DETROIT ORCHESTRA IN VISIT

One of the highlights of the Syracuse music season was the appearance of the Detroit Symphony Orchestra on December 12 under the auspices of the Morning Musicales, and directed by Ossip Gabrilowitsch. This orchestra proved its right to rank with the first orchestras in this country. Its playing of Brahms' first symphony was admirable in every respect.

On December 20 the Morning Musicals of 225 voices (Howard Lyman, conductor) with Mildred Rose, Amy Ellerman, Dan Gridley, and Norman Jolliffe as soloists, sang The Messiah to an audience that packed Crouse College Auditorium to the doors. The chorus is by far the best the university has ever had, and the soloists were exceptionally fine. Dr. Lyman deserves credit for preparing this chorus for such an admirable performance in the few weeks he has had for rehearsals.

On December 17, the University Chapel Choir, with Earl D. Stout as conductor, presented the complete Nativity Cycle of the York Mystery Plays in Hendricks Chapel. This was altogether a beautiful and moving performance. The acting was simple but effective, and the quartet of the choir sang well the old Christmas carols which make up a part of this cycle.

UNIVERSITY PLAYERS HEARD AGAIN

On December 19 the University Orchestra of eighty players, under the direction of André Polah, gave the second of a series of five concerts in Fine Arts College auditorium. The soloist, Kirk Ridge, of the piano faculty, played with the orchestra the Tschaikowsky concerto in B flat minor in a brilliant manner. Beautiful and effective was his playing of the slow movement. The orchestra opened the program with Beethoven's fifth symphony played with the full dramatic power this number calls for. With a string section of twenty-seven players, this orchestra is able to compete with many professional orchestras in the smaller cities. Mr. Polah and Mr. Ridge were called back to the platform many times.

On December 20 the Morning Musicals presented the Ionian Male Quartet on a program of Christmas Carols and traditional folk songs. With full comprehension of the correct style for this type of program, this organization had a great success with its audience.

H. L. B.

Beaucaire Montalvo to Offer New York Recital

Beaucaire Montalvo, Spanish dancer, will give his first New York recital of the season on January 28 at the Forrest Theatre. His program includes classic dances of old Spain, a variety of gypsy dances and examples of Spanish-Colonial dancing. All the numbers are authentically Spanish, and presented in accordance with strict Spanish tradition.

Mr. Montalvo has appeared extensively in Spain and Portugal, and at the Eden Theatre in Lisbon originated the bull-fight pantomime-dance which he has included in his forthcoming program. He will be assisted by a company of ten dancers. Vincent Sorey and his Gaucho Orchestra will provide the accompaniments.

Paderewski Biography Dedicated to Sigismond Stojowski

A new biography entitled Paderewski—The Story of a Modern Immortal by Charles Phillips is to be published early this year. The book is dedicated to Sigismond Stojowski, pianist, a close friend of both Paderewski and the author, and whose collaboration, the author states, was instrumental in making this work possible.

On December 20 at Roerich Hall an evening of Polish folk-songs was offered by the Polish Institute of Arts and Letters. Mr. Stojowski, one of the directors of this institute, assisted in the preparation of the program presented. The Chopin Singing Society of Passaic, N. J., gave a performance of several choral settings which included Christmas carols. Stefania Grodkiewicz sang a group of Polish songs and folk-song settings arranged by Mr. Stojowski.

Curtis Institute Broadcast

The Curtis Institute of Music broadcast a program of chamber music on January 4 under the direction of Dr. Louis Bailly. Beethoven's string quintet in C minor, op. 104 was played by Charles Jaffe and James Bloom, violinists, Alvin Dinkin and Virginia Majewski, violists, and Victor Gootlieb, cellist. The second number was the piano quartet No. 1 in E flat, also of Beethoven, played by Ezra Rachlin, pianist, Oskar Shumsky, violinist, Arthur Granick, violist, and Victor Gottlieb, cellist.

San Carlo Opera Forces Hailed in Toronto

Tito Schipa and Hart House String Quartet Among Fêted Concert-Givers

TORONTO, CAN.—The San Carlo Opera Company sang to large and enthusiastic houses for one week at the Royal Alexandra Theatre in December. The second concert under the management of I. E. Suckling, was a violin recital by Mischa Elman in the Eaton Auditorium which brought out a capacity audience on December 4.

On December 5 the Toronto Symphony Orchestra under the direction of Dr. Ernest MacMillian gave its fortnightly concert in Massey Hall with the boy violinist Ruggiero Ricci, as soloist.

In the Eaton concert series, Tito Schipa, tenor, sang at Eaton Auditorium to an interested audience on December 7, and in the same auditorium two days later Eileen Marshall Law, contralto, and Florence Richardson, violinist, gave an unusually lovely recital.

On the same evening the second concert of the tenth anniversary celebration of the Hart House String Quartet was played in the Hart House Theatre to a delighted audience.

On December 12 Sergei Rachmaninoff played in Massey Hall to a capacity house and at the Eaton Auditorium, Doris Kenyon, soprano, presented Lyric Silhouettes in costume.

Poul Bai, baritone, director of the vocal department at the Von Kunits Academy of Music and Art, gave a joint recital with Alice Keffer at the Beaux Arts Ateliers on December 14.

The Little Symphony under the direction of Geza de Kresz, a fine organization now in its third season, gave a concert in the Eaton Auditorium on December 16 in the series of intimate concerts for young people under the management of Katherine Whetham. On the same evening one of Canada's premier musical organizations, the Toronto Mendelssohn Choir, under the direction of Dr. H. A. Fricker, presented The Messiah to a capacity audience in Massey Hall.

Two of Toronto's best known church choirmasters presented special Christmas programs. Dr. Healey Willan's cantata, The Mystery of Bethlehem, was given in Sherbourne United Church under the direction of D. G. Atkinson and D'Alton McLaughlin presented his choir in a candlelight carol service at Yorkminister Church.

A. W. J.

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NEW YORK JANUARY 6, 1934 No. 2804

Silence is often the most cruel form of criticism.

—o—

Radio listeners should remember that one good turn deserves another.

—o—

New Year's resolutions may be *passé* in this post-Prohibition era, but no one need swear off on quaffing life-giving draughts of Bach, Beethoven and Brahms.

—o—

Of all the adaptations, arrangements, orchestrations, paraphrases and fantasias of and on the music of Johann Strauss, not one has succeeded in enhancing the beauty and effect of the originals.

—o—

This Composing Business

Despite the periodic plaints about the neglect of the composer, his hard lot and lack of appreciation, enough persons seem to find the occupation sufficiently engrossing to keep on turning out ditties of one sort or another. An increasingly large number leave the dilettante or amateur class behind, emerge as professionals and join the national protective associations in various countries. The number of composers, in the several media from jazz to symphonic poem, enrolled in the chief composers' societies of the world, mounts to the striking—some might even say appalling—number of 45,000.

According to statistics issued by the American Society of Composers, Authors and Publishers—that argus-eyed American watch-dog of its composers' interests—some of the leading countries' quotas are as follows: France, 19,000; Italy, 6,000; Germany, 3,500, Austria, 1,500, and Great Britain, 2,300. These, one assumes, are so-called "round" numbers. In addition there are affiliated organizations in Argentina, Brazil, Denmark, Finland, Hungary, Norway, Poland, Roumania, Sweden and Switzerland.

One is made somewhat dizzy by a contemplation of these figures. If each composer turned out only one new composition a year, there would be 45,000 new works annually supplied to the cornucopia of Dame Musica. And some composers are notoriously incontinent in the matter of their wooings of the muse. Let us assume, however arbitrarily, that at least 250,000 new pieces are added to the music of Western Europe and North America each year. Like the thousands of dramatic compositions that find their way to the producing centres of the world each season, many are called but few are chosen, and even those that attain the dignity of engravers' proof sheets do not always issue from the ateliers of the music publishers. Finally, of the huge output dumped each year upon the desks of music reviewers, the number that are sold in appreciable quantities constitutes a relatively small percentage.

It is for this reason that a "hit" in the popular song class is regarded as something in the light of a super-terrestial occurrence. One reads of the insouciance with which veritable babes in arms accomplish the feat of penning salable jazz numbers. Yet one contemplates somewhat sadly the short lives of such phenomena, as compared with the enduring life of Schubert's Lieder. The conclusion is therefore reluctantly reached that the business of composition, in its true sense, is one for which the aspirant must be equipped with the tongue of an angel and the human canniness of a construction engineer. It is no little feat to compose enduring music. For this consummation, one must approach the shrine only after fasting (as indeed many a true composer has done) and with the concentrated vision of a sage.

—o—

A Corner on Consecration

A decree has recently gone forth in the Reich restricting performances of Parsifal in future to Bayreuth—at least so far as Germany is concerned. At the same time an annual national appropriation for the master's Festival Theatre is voted unanimously, as the custom now obtains in Nazidom of casting no heterodox oyster shell into the ballot-box.

One wonders whether the old Conried "rape of the Grail," by which the Metropolitan Opera seized on the hitherto sacrosanct solemnities of Wagner's last stage work, would—if it were to be re-enacted today—create as much of a stir as it did in 1903. Probably its repercussions would be about as earthshaking as the determination of Signor Gatti-Casazza to restore Salome this season—as compared with the moral tornado loosed by the "one consecutive performance" at the Metropolitan in 1907 under his predecessor. Time has a way of making once-shocking things more or less food for infants.

At any rate,—Hitler or no Hitler—New York may still enjoy its one or two annual performances of the drama which some British wag at the première back in 1882 characterized as two acts of High Mass interrupted by a Gaiety Theatre ballet. At that time another eminent writer described the vocal throes of Kundry as comparable only to those of vivisection. The late Victorians may have had a misplaced sense of humor, since they never laughed at their own hideous interior decoration or stuffy manner of swathing their persons, but they did know a piece of incongruity when they saw it.

In Germany of today one may expect rather more than less solemnity in dealing with the woes of Amfortas. Since every drop from Wagner's pen has now become the holy testament of nationalistic truth, there will probably be a further attempt to make a sacred mount of Bayreuth's hill. This Mecca will have to be visited annually by all good Teutons in order to enjoy a special kind of consecration. Under the cover of the steam and vapors issuing from the stage depths, cabalistic truths will be imparted like those of the ancient Sybil. It ought to be a tempting attraction; business for the thrifty Franconians should prosper enormously, something that could hardly be said of last summer's gate receipts, according to reliable reports. The Grail is back on the buffet of Wahnfried. It is impossible for the burghers even to get bootleg draughts of the Good Friday Spell or the Flower Maidens' music elsewhere. All the lessons of Prohibition have taught us that their thirst will be correspondingly increased.

Only one doubt assails the sceptical. How is this melodic preoccupation with the blessings of being a guileless simpleton to be squared with the new German eugenic policy?

—o—

Orchestral Masters

It is a suggestive coincidence that 1933 has seen the celebration of the anniversaries of two composers who are generally regarded as among the masters of orchestration. Berlioz one hundred and thirty years ago (December 11, 1803) began his remarkable career, which was destined to lead him by a solitary and troubled way to final recognition as a leading spirit of the Romantic movement. On the other hand, Rimsky-Korsakoff, the beloved orchestral spinner of colorful Russian fairy tales, passed from this vale of unfavorable press notices twenty-five years ago, June 21, 1908.

The debt that modern composers owe to these two *colossi* of the orchestra is a matter that one sometimes takes too lightly. Even Wagner learned much from Berlioz, whose writings classified the color-tints of various instruments and made clear their varied capacities for expression in his famous volume, Traité de l'instrumentation (1839). Many of the latter composer's pet foibles, such as the ideal orchestra of 400 and monster aggregations of vocal, instrumental and other sound-producing media, have not been adopted by musical practice of subsequent years. His influence, however, lingers on in the symphonic poem and program music, which passed from the hands of Liszt and Wagner to such heirs as Richard Strauss and Debussy.

Rimsky-Korsakoff himself derives from this common musical stem, though fundamentally influenced by the folk-music tenets of the Russian Five and by old liturgical musical styles. But what a difference between the orchestration of Berlioz and that of the creator of Scheherazade. Gone are the piquant, fluttering sylphs and somewhat naïve if vivid nature scenes painted by the composer of the Fantastique. What new miracles of prismatic color this Slavic magician conjures from the strings and reeds and brasses—the crystalline ice-palaces of sound that mirror his flamboyant visions of Oriental kingdoms and wonderful transformations and phenomena of the deep.

With Rimsky-Korsakoff, the sensuous predominance of lyrical string tone still holds sway. From him the path of orchestral achievement leads through Stravinsky, his pupil, to a new world of sound—a harsher and more brutal tonal realm, perhaps, but one of a greater potency and suggestive power. In Le Sacre, Petrouchka and Rossignol some of the old pictorial elements of the tone-poem as a descriptive medium are retained, but the sensuous, perfumed and scintillant orchestration of Rimsky (so like a highly spiced and cunningly iced cake) gives way to brutal shocks, an astringent harmonic color suggestive of citrus fruit, and a rhythmic and pulsative complexity seldom approached in Western music. This is the idiom which has become common property today, and has even been discarded for a plainer neo-classic garb by its inventor and by other foremost creative figures.

Whence leads the next step in the evolution of orchestral music? Back to the plain idiom of the primitives in European music? Or forward into the quarter tone realm and the subtleties of a Schönberg? Doubtless there is a way to be found, but it will depend—as in past ages—on the powerful example of a practical master of instrumentation, and not on any theoretical systems evolved under the sooty lamp. The real master, as has always been the case, will transcend and perhaps even shatter the cherished rules evolved by his sainted predecessors.

—o—

The Operatic Ledger

If there were such a thing as using part of the Nobel Prize to cover an award for giving employment to musical artists during these bleak days, assuredly that prize would belong to Fortune Gallo.

He has just terminated the first half of his San Carlo Grand Opera season after a sixteen weeks' tour which represents only half of his entire schedule, but is actually a full-length opera season in itself. Now that remarkable economist in operatics announces that beginning January 1, 1934, his organization will open a Southern tour which is to bring the San Carlo to the Pacific Coast in late February, returning to Chicago (by way of Denver) for a second engagement in March. It was in Chicago that the Gallo company had a phenomenal five weeks' season last autumn at a popular scale of prices.

The tour which opened in Philadelphia last August included Cleveland, Chicago, Detroit, Milwaukee, St. Louis, Pittsburgh, Ontario and Buffalo. In several cities unusually large auditoriums were used where throngs attended nearly every performance.

It is amazing how well the courageous and resourceful Gallo is able to gauge the public taste for opera in this country—when it is given at prices within reach of the average purse. He proves his point by going a-touring when even the shrewdest of managers who handle large performing organizations seem afraid to venture away from their home bases. Gallo's company numbers about 100 persons and they are always paid and brought back safely to New York.

It appears therefore that grand opera can be made self-sustaining in this country when the manager knows how to do it. The San Carlo financial success in Chicago remains the outstanding achievement of the current musical season.

VARIATIONS

By Leonard Liebling

Strauss' Salome returns to New York on January 13 at the Metropolitan Opera House.

It is certain that none of the board of directors of the establishment will make moral objection to the performance as several of them did when the work was premiered in this city in 1907.

Their squeamishness seems laughable now in the light of the scenes and dialogues that found acceptance on the American stage since then. If our present public has not gained in knowledge of art at least it dares to shed much of the hypocrisy of its predecessors.

Strauss' score to Oscar Wilde's drama remains a striking and powerful creation, perhaps the most original ever penned by that composer. In boldness and truth of characterization it stands alone among the music dramas. The orchestra is used with supernal skill but there is no sacrifice of purely musical beauty where the words call for tonal idealization. The motifs that paint the beauty and the sensual fancy of the erotic Salome are of haunting contour and coloring. Jochanaan's measures, the orchestral descriptions of Herod and Herodias, of the dance, decapitation, and Salome's final adventure with the severed head—all represent a degree of creational genius and inspired technic which top all operatic and symphonic achievement of this century.

The restoration of this remarkable work to the Metropolitan Opera stage is not only a manifestation of shrewd showmanship but also an act of artistic justice.

* * *

"Who ever associates Strauss' 'Beautiful Blue Danube' with tragedy?" asks R. E., "and yet there is the almost unknown poem by Ella Wheeler Wilcox, to whom the famous waltz suggests mournful woe. I wonder if your readers know those verses by Mrs. Wilcox? If not, here they are:

THE BEAUTIFUL BLUE DANUBE

They drift down the hall together;
He smiles in her lifted eyes.
Like waves of that mighty river,
The strains of the "Danube" rise.
They float on its rhythmic measure,
Like leaves on a summer stream;
And here, in this scene of pleasure,
I bury my sweet dead dream.

Through the cloud of her dusky tresses
Like a star, shines out her face;
And the form his strong arm presses
Is sylph-like in its grace.
As a leaf on a bounding river
Is lost in the seething sea,
I know that forever and ever
My dream is lost to me.

And still the viols are playing
That grand old wordless rhyme;
And still those two are swaying
In perfect tune and time.
If the great bassoons that mutter,
If the clarinets that blow,
Were given a voice to utter
The secret things they know,

Would the lists of the slain who slumber
On the "Danube's" battle-plains
The unknown hosts outnumber
Who die 'neath the "Danube's" strains?
Those fall where cannons rattle,
'Mid the rain of shot and shell;
But these, in a fiercer battle,
Find death in the music's swell.

With the river's roar of passion
Is blended the dying groan;
But here, in the halls of fashion,
Hearts break, and make no moan.
And the music, swelling and sweeping,
Like the river, knows it all;
But none are counting or keeping
The lists of these who fall."

* * *

M. B. H., always on my trail, writes challengingly: "As you surely know, the Liszt E flat piano concerto was heard twice over the air within three hours last Sunday, played respectively by Poldi Mildner and Jose Iturbi. Knowing you as one of the world's most enthusiastic piano hounds and best informed sharps, I ask you to tell us plainly which performance you regarded as the better one?"

Well—first of all, there is the—er, I mean, it is necessary to—that is to say, in considering various possible—or rather, in reflecting upon elements which would—but perhaps it is more proper to begin by—excuse me a few moments, M. B. H., if you please. . . .

It was kind of you to wait, M. B. H. During the interval I thought about your question and jotted down my complete and well considered opinion. I then slipped it into a sealed envelope which I have placed in the fireproof vault of the Musical Courier. On the envelope is this instruction: "To be forwarded to M. B. H., or his heirs, twenty years and one day after my demise."

* * *

If you thought me just a daredevil, M. B. H., or imagined that I do not know what is good for me, you barked up the wrong tree, or scraped on the wrong string, or something. With the disturbed conditions today in Austria and Spain, anything is possible. Vienna and Madrid are wary and determined. They are feeling the pulse of the rest of the world every minute. It is their country first, right or wrong, forte or piano, rare or well done. To them an American music critic means less than a small piece of Schnitzel or a thin slice of red pepper. I have not the slightest intention of serving as fodder for nationalistic pride.

[N.B. I will say, however, M. B. H., that—no, on second thoughts, even that is too risky.]

* * *

A cigarette firm is paying for the commercial broadcasting of Metropolitan Opera House performances. Soon we may expect to see advertisements reading like this:

SMOKE X. CIGARETTES AND SAVE OPERA.

THE X. CIGARETTE IS LIKE A GOOD OPERA—
IT DRAWS WELL.

THE X. CIGARETTE:
MILD AS MIGNON
FRAGRANT AS FAUST
TASTY AS TRAVIATA

TRY THE X. CIGARETTE—
IT'S BLENDED LIKE TRISTAN AND ISOLDE.

CARMEN SMOKES ONLY X. CIGARETTES.

VIOLETTA AND MIMI HAD THEIR COUGHS
CURED BY SMOKING X. CIGARETTES.

* * *

Dr. Hugo Leichtentritt, eminent musicologist and theoretician, is meeting with such unusual success as a lecturer at Harvard University, that he has been invited to extend his course there until next July. It is to be hoped that the institution may retain Dr. Leichtentritt permanently and empower him to organize a school of musical research (which is badly needed in America), and to begin the collection of any appropriate library. The cause of musicology in our country is ready for a decided and wholesome push forward.

For his second term, beginning next February, Dr. Leichtentritt has mapped out the following curriculum: (1) Constructive ideas of music. Origin, development, evolution of musical forms from the Middle Ages; (2) General culture, literature, political history, geography of Germany, Italy, France, England, in their relations to music. In addition to his lectures, Dr. Leichtentritt also advises and supervises advanced students in their work on theses for the Ph.D., or A.M.

In a letter just received from Dr. Leichtentritt I am particularly proud of these passages: "I have not forgotten your prolonged efforts to interest American publishing firms in an English translation of some of my books, and I have always greatly appreciated your kindness and your interest in my work. Possibly when times get a little better and I have gained a solid footing in my University labors, the publishers might foresee some business in bringing my work before the American public. . . . My mother and I read your Variations with especial interest every week, and admire your skill in producing so much interesting, instructive, and often amusing matter without ever falling below the standard of a periodical of rank. It is certainly a unique journalistic talent displayed brilliantly, and the light form of some of your writing has a very solid substructure and an extensive knowledge of music and musical matters by no means frequent even among musicians."

* * *

It is certain to be a happy new year on the radio, when New Yorkers were able to listen on the first day of 1934 to a broadcast concert of the Los Angeles Orchestra and hear the announcer say twice that the number following Beethoven's fifth symphony, would be Wagner's overture to "The Meistertsinger."

* * *

Hardly have Russia and America made up and brightened the chances of the restoration of jazz in the former country, when the Irish Free State announces its formal disapproval of our syncopated musical product. "Down with Jazz and Paganism" was written on banners waved at a recent meeting in Dublin. Cardinal McRory and President de Valera sent messages of approval to the gathering and said they hoped for the success of the campaign and the restoration of Ireland's national forms of folk dances. It begins to look as though America shall have to take reprisals (or is it quotas?) against Erin. No jazz and no jazz dancing over there? Well then, no Irish songs at McCormack's recitals, and no Irish policemen in New York.

* * *

Through a Spanish artist comes hope, however, that if his country ever goes anti-jazz (Germany and Austria have done so too) he might plead for justice to that form of music in the land of the bolero and seguidilla. Jose Iturbi is the champion of the hot-cha opuses, and the New York Times of January quotes him as saying:

> "I love jazz. I love to play it. I love popular music. I listen very willingly, from no sense of duty, to its own genuine flavor. I cannot understand people who say scornfully, 'cheap music, low music.' That is nonsense.
>
> "But jazz, it seems to me, belongs in another world," said Mr. Iturbi. "It cannot be joined with the great classics, just as Sibelius and Haydn cannot follow each other too closely. They are different personalities. That is how I feel about jazz.
>
> "I respect the popular musician. That is his way. Those whom I heartily dislike are the hypocrites—those who will make something seem cheap and shoddy by placing it beside the great symphonic music, and will at the same time bring this great music to a lower plane.
>
> "Look. Let me show you. I play a popular tune. It is 'She Loves Me in the Summer as She Loved Me in the Fall.' It is fine. It is good. But see. I begin to play something new. It is from a Mozart concerto. You are beginning to frown. It is a mésalliance. No good. They are not good company. I come back to the first. Now it is like combing your hair in the parlor. There is something strange about the music. It is no longer the same.
>
> "That is what happens with the bad program. It is not monotony we want. Variety is fine. But the mood must be sustained. We cannot be tossed about and left bewildered."

* * *

In the New York Herald Tribune supplement of December 31, there were two photographs, captioned as follows: "Two Outstanding Americans with Italian Blood in their Veins—Fiorello La Guardia and Arturo Toscanini." Considering the well known Toscanini temperament, the Herald Tribune may consider itself lucky if he does not institute suit for malicious, or even criminal, libel.

* * *

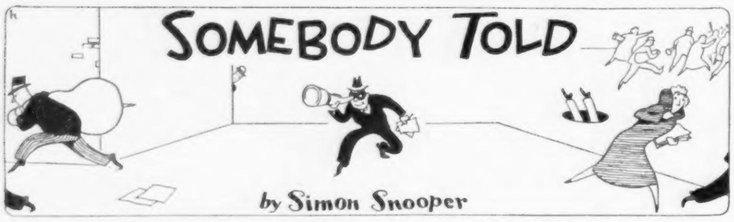
Eugene Ormandy, announcing his program at a New York symphonic broadcast last Sunday, referred to The Sorcerer's Apprentice as "the best work of Paul Dukas." Others of us give that distinction to his Ariane et Barbe Bleue, filled with music of shimmering loveliness.

* * *

Now that 1934 is here we are a year advanced along the road to Recovery of Melody.

* * *

In his search for efficient economists, President Roosevelt should make selections from the musical profession where economizing has developed into an exceedingly fine art.



SOMEBODY TOLD

by Simon Snooper

I never tripped over as many women's trains in my life as at the opening night of the Met. I suppose the jewelled tiaras of the society dowagers and debs were too much for jaded eyes and the reason I couldn't manage my feet.

All the *hoi polloi* of the musical world were there with bright greeting grins on their faces. During one of the *entr'actes* in one group I spied Max Lorenz, his charming wife and the Bert Neuers. Right near them leaning nonchalantly against the lower corridor wall were Frank La Forge and Dick Crooks. As I hastened past with averted head muffled in my sable opera cloak (*à la* Billy Guard—bless his memory), I almost ran down Marion Telva and her expressman husband. Just outside one of the doorways I spotted Horace and Helen Johnson chatting with Henry S. Adams, editor of The Spur. So, tramping boldly up the stairs to the refreshment room, I encountered Walter Damrosch and not far off L. L. himself. Entering the crowded hall of beverages where the music of popping champagne corks rent the noisy air, I beheld John McCormack and Herbert Witherspoon. Carrying all before him, Johnnie passed through a wide aisle of admirers followed by dignified Herbert. As my eyes became clouded with smoke I saw Walter and Rosalie Kramer surrounding George Fischer, the publisher of Peter Ibbetson, the opera of the evening. Behind them were Mildred Dilling, accompanied, and Elsie Sloane Farley, ditto. . . .

Thank God the intermission was over, and I went back to my nook, for I might never have stopped seeing grand (?) tonal folk who must have their friends and acquaintances know that they were present.

* * *

As a *vers libre* poet I'm a wow. Just to prove it, see what I rashly dashed off. If the meter isn't even, it's because I wrote the masterpiece in an odd moment. Excuse it, please.

Donning dirty overalls
And smearing my face with grease,
I bribed the Plaza stage-hand
To let me take his place
When Ossip Gabrilowitsch
And charming Miss Ruth Breton
Delighted high society
With musical finesse.
The recital being over
And Gabby-Breton cheered,
I saw a stately dowager
Ask Os to sign her card.
"My name is worth a dollar,"
Dear Gabby grinned a smile,
"You pay this for the unemployed;
"I hope you do not mind."
The lady was delighted
And said, "Of course I'll do it."
She handed out the money
And Gabby took it quick,
Produced a borrowed pencil
Which he had grabbed from me
And scribbled down a signature
Which no one reads but him.
"Your pencil's very valuable,"
The dame she said to me.
"For now he's made it famous;
Please give it back to me."
"You pay a dollar now," I said,
"And (snap) you can have it.
"For I'm a guy what's out of work
"And I can use the money."

"O. K., dearie. It's your turn now."

* * *

Said Frank Perkins to Grena Bennett at L'Africana, "Well, well, I see they are doing Tristan tonight."

"Yup. Morgana is good as Isolde," Grena came back. "Did you notice that something must have happened to the ship? It blew up grand. I never saw that before in Tristan. Must be an innovation for the movieites."

"Who is the big girl in Oriental costume, Grena? Is that Brangaene?"

"No, that's Amneris. They thought Wagner needed a bit of Verdi for excitement."

"What luck. Now I shan't ever have to go to sleep again, for I'm sure Galli will put in a ballet during the third act love scene."

Ah well, critics must have their private little jokes. The lord knows if they do it in reviews, the sword of Damocles falls.

* * *

Has Lucrezia Bori become the Greta Garbo of opera? Helen Worden, the society columnist in the World-Telegram, started her chatter about the Metropolitan opening with a remark that "Peter Ibbetson was the opera scheduled with Lucrezia Bori in the *title* rôle." Be careful, Lucrezia, you'll be singing Rosenkavalier or Siebel next. I'll bet you could do a swell Mephistopheles, too.

* * *

All the tenors in the world of Manhattan flocked to hear Nino Martini when he made his Met. début. Some were envious, some curious and several approving. Nino certainly put the skids under the first two crowds. The managers came too, including not only Nino's proud tonal parents, Maria Gay and Zenatello, but Jack and Larry. Freddie Schang was in one huddle with Grace Denton, Cal. Franklin, Freddie Jagel and Charlie Hackett. My roving orbs discovered Josie Vila and Horace Johnson among the standees, and in another dark corner Doris Doe, Miguel Sandoval and Mary Moore. Midst an aura of garlic perfume were Oliver Stewart, F. D. P., Frank Wenker, Max Lorenz and other pursuers of Euterpe, that elusive goddess. I hear Maggie Tirindelli had a seat with Stell Andersen. What riches! How my tired feet envied them.

* * *

I overheard Mr. and Mrs. Jimmie Price telling about taking their ten-year-old daughter to Hänsel and Gretel on Christmas afternoon. It was the first opera the youngster had ever heard. After the overture Mrs. Jimmie asked the little girl if she had enjoyed it. "Not so much. The man took so long. I just counted the pages as he turned them over."

When the opera was over young Miss Price settled back in her seat and said, "Oh, Mother, that's nice. Let's stay and see it all over again." The movies are certainly an education, *n'est-ce pas?*

* * *

Straight from the heart came this letter in the early morning mail:

Dear Simon Snooper:

Every once in a while I read something which "burns me up." I have passed the passive stage of non-resistance and so now I generally take my pen in hand and get it off my chest. Last week I bought some razor blades that were lousy and wrote a letter to the company which was reprinted in five languages.

I don't know who you are—you may be Leonard Liebling in disguise for all I know—but you said something in your column of December 23 which started the "burn-up process. You gave a list of largesse to different ones (concerning Santa Claus, etc.) and for the Metropolitan Opera wished them a *real* American opera as spectacular as Aida and as tuneful as La Boheme or Faust.

But you neglected to add that if Santa came down the chimney with the score of such a work the dear old Met. would refuse to look at it. After about three weeks old Santa would receive a letter about as follows:

> Dear Santa Claus:
>
> Our conductors have studied (?) your score and we regret to inform you that while, etc., etc., etc.
>
> Please, have a heart—don't make any more cracks like that. It really hurts.

Sincerely,
ROBERT BRAINE.

Stick to your guns, oh Robert. I assure you right will triumph, and banners will fly for all of us downtrodden creatures, the Forgotten Men.

Foreign News in Brief

Noréna Triumphs in Oslo Concerts

OSLO, NORWAY.—Eidé Noréna won acclamation in her native country before a particularly difficult public, in the three recent concerts she gave. On each occasion a crowd of people passed almost the entire night in line waiting for the box off[illegible] open in the morning. The Royal F[illegible] who attended each of the three co[illegible] were unbounded in their admiration [illegible] Norwegian singer, as were also the vast audience which packed the National Theatre. Noréna gave varied programs—Strauss, Verdi, Debussy, Mozart, Grieg, Schubert, Handel, Gounod, Kierulf, Marx, Agatha Backer-Grumdahl—and interpreted them with unique personal charm, vocal technic and timbre. After one of the concerts M. Bull, in the name of the National Theatre, presented a laurel wreath to Noréna. The last concert was broadcast by Radio-Oslo, and one of the leading newspapers diffused the concert before its edifice. Thousands of people thus heard the concert out of doors. After her first recital, Noréna received the Norwegian decoration, Knight of the Order of Saint Olaf. A. D.

Brailowsky Piano Prize Awarded

LIÈGE.—The annual Brailowsky Piano Prize Competition was held in the hall of the Royal Conservatory of Liège recently. There were fifteen contestants from Watermael, Flenu, Kharbine, Visé, Namur, Tournai, Brussels, Antwerp, Andrimont, Liège, Paturages, Ninove, Plaimpalais (Switzerland), Amsterdam and Berlin. The prize was awarded to Mme. J. Cassiers-Renchon, a pupil of Robert Casadesus. Mme. Cassiers-Renchon, born in Liège in 1908 and in the class of Mlle. Maison at the Royal Conservatory of Liège, won the prize for virtuosity in 1927 and the Gunther Prize in 1928. The jury of the Brailowsky Prize comprised Alexandre Brailowsky, Mlle. Yvonne Lefebure, Lazare Levy, Marcel Ciampi, Jean Batalla, Maurice Amour and Brahy de Winiwarter. I. S.

Webern Fifty Years Old

VIENNA.—Anton Webern, who is considered here one of the most prominent as well as most radical pupils of Arnold Schönberg, recently celebrated his fiftieth birthday. He was honored by the local Socialist organization for his fine work with the Workers' Symphony Orchestra. In his own speech he thanked his prominent interpreters. A. R.

Alice Caldwell Plays in Berlin

BERLIN.—Alice Caldwell, an American pianist who has been living in Germany and England, gave a successful recital at the Lyceum Club on December 5. In a classic program, including works by Scarlatti-Tausig, Schubert, Brahms and Beethoven, Miss Caldwell gave evidence of a technic lending itself admirably to her passionate and fiery interpretations, full of expression, feeling and intuitive understanding. Her audience gave her a responsive welcome. F. P.

Wage Cuts in Vienna Opera

VIENNA.—The Vienna State Opera will renew the contracts now expiring with the artists only on new terms providing for considerable reduction of salaries. A. R.

From Our Readers

More Opera Desired

Yonkers, N. Y., December 7, 1933.

To the Musical Courier:

Shall popular priced opera become a permanent institution in this city? The question has become one of more than ordinary interest through the recent and successfully ended ministrations of the Chicago Opera Company at the Hippodrome.

In Vienna, Dresden, Hamburg and other European cities, opera is given all the year round, save for four or six weeks' summer vacations. New York, with seven million inhabitants, gets fourteen weeks of opera at the Metropolitan. Plainly that is not enough. The other day I felt the urgent need for plain, unadulterated, honest-to-God Italian music. Luckily for me the Hippodrome bill was Rigoletto. Just what I needed. My previous Rigoletto was in Vienna; a performance by a visiting Italian company, playing a short engagement at the famous (and somewhat dilapidated) Theater an der Wien, which saw the first performances anywhere of Zauberflöte and Fidelio. The bright star of the Vienna performance was Toti dal Monte, over whom the audience as well as the critics raved. The tenor was the husband of the star—and as husbands of prime donne sometimes are—not any too good. Arturo Lucon, one of Toscanini's former assistants at La Scala, was the much-praised conductor. Compared with standards of our own Metropolitan, the performance was hardly third rate. I was frankly bored and left before the end. I had paid about two dollars for a poor gallery seat.

Now to the Hippodrome performance. Tafuro was a brilliant Duke. He is the possessor of a mellow voice of excellent quality, which he uses well, save for the usual exaggerations and tricks of the majority of Italian tenors. The tempi of the conductor (Baccolini) were right. There was vim in whatever the orchestra did, though a certain lack of power, due to the numerical weakness of the orchestra. The ensemble was good. The Countess Ceprano was not much on looks. But what do you expect at the price? The best seat in the house was $1.00, the lowest priced 25 cents.

The performance, on the whole, was workmanlike; it had gusto and it had an appreciation of the musical as well as the dramatic content of the work. I almost forgot the Gilda. Miss Le Rae, a young American singer, who had made her début in this city a few weeks ago, most certainly looked more plausible in the part than Marcella Sembrich did in her later years at the Met. There the comparison ends. The title part was sung by a substitute (for Frigerio), who sufficed.

If, as was suggested in last Sunday's New York Times, the Metropolitan were to give popular priced opera at the close of its season, we should all be the gainers. The men playing in the orchestra would have extra work and would undoubtedly accept less pay for the season. The chorus would be kept busy, and as for the opportunities it may offer to the singers of smaller parts, who knows but that one or the other of them may yet turn out to be another Sembrich, Nordica, Farrar or Tibbett?

Sincerely yours,
ALFRED LIEBAN.

Belated Justice

New York, N. Y.

To the Musical Courier:

On December 3 I sang the part of Leonora in Il Trovatore with the Chicago Opera Company at the Hippodrome. A week later I read in the Musical Courier of December 9 that "Vanda Guerrini made an ornamental, clear-voiced heroine." I decided to overlook this error, but subsequently I sang the company's last Aida on December 15 and to my amazement I again read in the Musical Courier of December 23 that "Miss Jarboro, as the Ethiopian princess, sang and acted with her customary finesse."

Later I found out that it was not entirely the fault of your reporter, as some of the programs distributed in the audience had Miss Jarboro's name instead of mine.

Nevertheless, I think it is no more than fair to ask you to print a correction of those errors.

Yours very truly,
ANNA LESKAYA.

OBITUARY

Dr. Charles Edwin Clemens

CLEVELAND, O.—Dr. Charles Edwin Clemens, organist and professor of music, died at his home in this city on December 27. Dr. Clemens was born in Plymouth, England, seventy-five years ago. At the age of eight he gave his first recital. He was only eleven when, after an open competition, he was awarded the position of organist at Christ Church, Devenport. He served as official organist of the Royal Chapel in Berlin from 1889 to 1896, and at the same time was professor of organ and music theory in the Klindworth-Scharwenka Conservatorium.

Later Dr. Clemens came to Cleveland, where he held the position of organist at St. Paul's Episcopal Church and the Church of the Covenant. He resigned to devote his time to pedagogy at Flora Stone Mather College of this city and also held a professorship at Western Reserve University. He leaves his wife and three stepdaughters. A. S.

Frederick C. Wight

NEW LONDON, CONN.—Frederick C. Wight, musician and composer, died on December 23 at the age of seventy-eight. Mr. Wight composed two operettas, A Venetian Romance, produced in 1903 by the Frank Perly Opera Company at the Knickerbocker Theatre, New York, and The Girl and the Bandit, produced at the Studebaker Theatre in Chicago. He also wrote more than 150 other compositions, most of them marches. President McKinley attended a concert of Mr. Wight's works in Washington, D. C., the proceeds going to aid the battleship Maine sufferers. Mr. Wight dedicated some of his music to presidents. C.

Charles Brooks Snow

PORTLAND, ME.—Charles Brooks Snow, president of the Maine Music Company and formerly an executive of the Victor Talking Machine Company, died here on December 24 at the age of fifty-five. He leaves his widow and three sisters. K. S.

Records of Ancient Music Adorn Current Victor Lists

First Discs of American Society of Ancient Instruments Offer Rare Items by Purcell, Byrd, Sacchini and Mouret—Mozart's Concertante Sinfonie Displays Art of Albert Sammons and Lionel Tertis

By RICHARD GILBERT

The musical instruments of three and four hundred years ago, for the average listener, are usually considered only as historical curiosities. Visits to the museums and inspection of the surviving specimens are excursions more common to the antiquarian than to the musician. The casual observer's opinion of these ancient machines as music-makers usually falls into the same category as his regard for the chaise and the sedan-chair as desirable vehicles of conveyance. Antique and obsolete they appear, and he judges them of little practical value today.

Perhaps even much less attention is paid to the music written for these instruments. Yet the researches of Hayes, Dolmetsch and others have established the following dicta: First, that the instrumental music of the sixteenth and seventeenth centuries was a perfected art, an ideal adaptation of means to an end; and it was, in itself, worthy to rank with the finest music produced in any age. Second, that the music of the past must be played on the instruments for which it was written and with the contemporary technic; and that any attempt to alter this by adaptation to modern instruments or methods detracts from the artistic value of the performance.

Hence, for the promulgation of recent researches and discoveries, we have had to depend upon two or three musical groups expert in the technic of the old instruments and cognizant of the fund of old music which, thanks to the labors of several selfless musical archaeologists, has been recovered. The outstanding of these, of course, is the Dolmetsch family in England. This group has rendered invaluable service to a more comprehensive understanding of musical history; and, through an increasing array of phonograph records, access to the pleasures of much unfamiliar yet nevertheless rewarding art has been made practically universal. To a much slighter extent this work has also been carried on, in behalf of early eighteenth century music in particular, by the Casadesus family in Paris whose phonograph records have also been a source of special enlightenment.

NEW WORLD ESPOUSAL OF OLD MUSIC

It is eminently gratifying to hail, this month, the entrance of an American organization into the field devoted to the restoration of ancient music, as exemplified by perpetuating phonograph recordings. The American Society of the Ancient Instruments, whose headquarters are in Philadelphia, recently made a series of Victor recordings, the first issues of which are to be found on the January lists.

This organization should be ranked with the Casadesus group rather than with the Arnold Dolmetsch atelier. Whereas the latter is inclined to interpret Byrd and Purcell music on the very instruments for which these works were written, the Paris and Philadelphia musicians prefer to play quinton, viola da gamba, viola d'amour, bass viol and clavecin arrangements of what may have been originally a virginal piece or a composition for a consort of viols. However, the above combination is characteristic of the late sixteen hundreds and early eighteenth century (especially in France) and, when these organizations perform music by Mouret, Destouches, Monteclair or Caix d'Hervelois, we may rest assured that the instrumentation availed is absolutely authentic.

Of the two discs released, the twelve-inch one (No. 7873) is the more important, although the music presented here does not comply with the second principle outlined above. One side contains a chaconne by Purcell (1658-1695); the other, a pavane and galliard by William Byrd (1543-1623). The first piece, writes Ben Stad, the director of the Philadelphia quintet, is "one of a group of 'Kabinett Stücken' originally written, circa 1680, for a 'consort of viols.'" It is regrettable that this edition, presumably of German publication, does not specify more adequately the identity of this lovely music. Is it from a suite, fantasie or sonata? At any rate, the ensemble (minus the harpsichord) does extremely well by it. This chaconne is a delicately haunting, eloquently moving piece of music; its naturally rich polyphony, the surprisingly bold distribution of parts, and its tingent harmonies are fittingly enhanced by the soft-voiced resonance of the old instruments. And there is a special touch of elegance which gently and truly evokes a fragrant period atmosphere. Purcell's music is worth hearing; a great deal of it will justify recording for it is likely that through no other medium will it ever be more widely accessible.

FROM THE DAYS OF THE GOOD QUEEN

The Byrd pieces represent forms not nearly so instrumental in concept as the Purcell; the writing is imitative in style, patterned after the madrigal. Possibly this music was also originally composed for a consort of viols. This sort of part-writing was an old form when Purcell arrived. King Henry VIII wrote a number of pieces for three viols which authorities like Hayes consider sterling. In addition to the free form of the Fantasy, Shakespeare's age progressed instrumentally with dance measures; pavanes, galliards, bransles and many other steps were frequently combined into suites. The patterning in both of the brief Byrd pieces is convincingly simple and the melodies still remain fresh and lithesome. The clavecin has been added to the recording ensemble.

SNUFF BOX AND CANDLE LIGHT

The ten-inch record (No. 1635) presents music less archaic, more superficial and conventional; yet possibly, for many listeners, of greater allure. One side holds a piece by Jean Joseph Mouret (1682-1738) labelled Divertissement but really a passepied from a set of four French dances bearing the broader title. According to Mr. Stad, it was originally written for the exact group of instruments used in its recording. This music is of the gallant and pastorale style that attracted royalty of the period. It is, perhaps, identical to that which Bach heard at Celle where, at the court of the jovial Duke, a French orchestra flourished. Bach was impressed by the elegant finish and refined technic characteristic of this importation and allowed it to influence certain features of his own instrumental composition.

Mouret's graceful music is coupled to an airy Chimène from the pen of Antonio Gasparo Sacchini (1734-1788). It is evidently a short program piece intended to depict one of Molière's characters.

Each of these old pieces receives interpretation finished and polished in every detail. Aside from being superbly played, they are excellently recorded. The members of the American Society of the Ancient Instruments and the Victor people responsible for their engagement are to be congratulated and thanked. Such discs as these are of inestimable value, both æsthetically and historically.

MOZART'S VIOLIN AND VIOLA SYMPHONY

This is not, strictly speaking, a concerto for violin and viola with orchestra. Hence the more appropriate title: Concertante Sinfonie. Mozart composed it in 1779, in his early twenties. The soloists form a concertino, somewhat as in the older concerto grosso, and perform independently very little. The work is scored for six-part strings, horns and oboes, and the viola should be tuned up half a tone. Throughout the work a symphonic feeling prevails; and it is doubtful if this score falls much below the standard set in many of Mozart's better known symphonies. The slow movement, in particular, has a romantic intensity.

The first movement is long and energetic; the soloists have a lengthy cadenza together. The finale is perky and exuberant. Sir Hamilton Harty is as successful with Mozart as he is with Handel; and the soloists, Albert Sammons, violin, and Lionel Tertis, viola, logical English choices for this piece, give an inspired performance. But the recording is not faultless. The microphones are too close to the soloists; their tone frequently becomes too big and sharp. And the various voices of the London Philharmonic Orchestra are not well defined in places. English Columbia recording of recent date, such as Harty's Water Music Suite, is superior to this. Notwithstanding these acoustic defects—summed up they amount to ill-chosen microphone placement—Mozart's hearty, vigorous and inventive treatment of first-rate material should capture the attention of many disc enthusiasts, and this is about as fine an interpretation as one will come across in a long time. Columbia Masterwork set No. 188; four discs.

Musicales

New York Civic Orchestra Concerts

Frank Laird Waller, Mus. Doc., whose conducting of the Milwaukee (Wis.) Philharmonic Orchestra, the Boston Opera Company, Chicago Opera Company and Rochester American Opera Company has made his work familiar to audiences, was guest conductor of the concert by the New York Civic Orchestra at the American Museum of Natural History, and in the Brooklyn (N. Y.) Museum on December 27 and 30. He demonstrated superior knowledge of scores and effects in the playing of works by Wagner, Rimsky-Korsakoff, Tschaikowsky, Strauss and Lazar. A divertissement by the last-named (first performance) was in four sections, with many moments of originality and humor. The audience was large, attentive and responsive, and recalled Dr. Waller several times. The Brooklyn concerts, morning and afternoon, were equally well attended and appreciated.

F. W. R.

* * *

Musicale at Dr. William L. Calhoun's Studio

A Christman evening recital was given at the New York studio of Dr. William L. Calhoun in which the protagonists were three former students of Dr. Calhoun who hold fellowships in the Juilliard Graduate School. Milton Schwartz played Beethoven's concerto in C minor; Mary Jean Cash, Chopin's concerto in F minor, and Harold Bogin, Brahms' concerto in D minor. About fifty pupils and friends enjoyed the program. These student gatherings at Dr. Calhoun's studio occur frequently and are sometimes, as in this case, lifted above ordinary student levels by the participation of young artists, former pupils of Dr. Calhoun, who now are either engaged in advanced repertoire study or teaching in New York and vicinity.

J. D.

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A. G. O. Christmas Party

The annual Christmas party of the American Guild of Organists at Schrafft's, New York, on December 26, attracted a good-sized company of members and friends. A program of music was offered in which the following participated: Otis Holley, mezzo-soprano, with her teacher, Pauline Gold, at the piano, delivered songs in English, Italian and German in a voice of sympathetic quality; Arthur Fillippi, tenor, furnished enjoyment in his singing of the Prize Song (Wagner); the Young String Orchestra played modern works, and Edwin Strawbridge Dancers gave classic and modern numbers. Mary A. Coale was chairman of the committee which arranged the affair.

F. W. R.

Robert Burns' Jolly Beggars

M. Wood Hill's revised, newly orchestrated theatre version of Burns' masterpiece, The Jolly Beggars, to have been produced at the Scala Theatre in London last October, has been postponed on account of lack of funds in the Burns' Society bursary. It is possible, however, that the Jolly Beggars may be presented in London at a later date. It is planed also to give this Scottish operetta in New York.

Mrs. Hill, now in Europe, recently found fascinating old French music in Paris which she has orchestrated appropriately. She has also completed a two-piano arrangement of Bach's chorale, Nun danket alle Gott (which was played last year in full orchestral arrangement). This is to be performed in Oxford. Mrs. Hill has also unearthed old Celtic melodies which she purposes to form as songs.

Hall and Gruen Appear at Colgate University

Frances Hall and Rudolph Gruen gave a two-piano recital on the concert and lecture course of Colgate University, Hamilton, N. Y., on December 7. They played Felix Swinstead's two-piano arrangement of a suite by Scarlatti, Duettino Concertante (after Mozart) by Busoni, the César Franck Prelude, Fugue and Variations, transcribed for two pianos by Mr. Gruen, Mr. Gruen's Suite Moderne, the Chopin rondo for two pianos, Laideronnette, Imperatrice des Pagodes (Ravel), a Henselt excerpt and the Rakoczy March (Berlioz-Hutcheson).

Chamber Concerts Presented by Department of Education

A series of New York concerts is being presented by the Department of Education of the State of New York (G. A. Baldini, director of musical activities). The capitol String Quartet gave three concerts at the Hamilton Fish Public Library on January 2; 3, Hudson Park Public Library; 5, Psychiatric Institute. The Empire String Quartet were heard on January 2 at Fort Washington Public Library; 3, Hamilton Grange Public Library; 4, St. Gabriel's Park Public Library; 5, Washington Heights Public Library. The Harlem String Trio played on January 2 at the Abyssinian Baptist Church, and 3, 4 and 5 at the 135th Street branch of the Y.M.C.A. and the 137th Street Y.W.C.A.

Bori Delights Audience In Birmingham

Music Club Marks Centenary of Brahms with Concert

BIRMINGHAM, ALA.—A recital by Lucrezia Bori was the second offering of the Birmingham Music Club in its series of artist concerts for this season. Miss Bori appeared before a crowded audience in Phillips Auditorium, and the warm applause testified to the pleasure her singing gave. She was especially enjoyed in the group of Spanish songs, sung in the picturesque costume of her native land. Frederick Bristol, pianist, played able accompaniments and two groups of modern piano numbers.

The Young Musicians Group presented its second evening musicale of the season in the concert hall of the Birmingham Conservatory of Music, when Elgie Dean Westbrook, soprano, and Glen Nichols, pianist, gave an interesting program.

The Birmingham Music Club offered another morning musicale in the ballroom of the Thomas Jefferson Hotel, giving an all-Brahms program in honor of the centenary year of the great composer. Mrs. Sam Adler contributed an interesting *résumé* of Brahms' life and characteristics. A mixed quartet, composed of Phillis Waites Sullivan, soprano, Martha Dick McClung, contralto, J. B. Laster, tenor, and Lincoln Newfield, bass, sang How Lovely Are Thy Dwellings, and the love waltzes, A Tremor in the Branches, Nightingale, Thy Sweetest Song, Bird in Air, From Yon Hill the Torrent Speeds, and Locksmith, Ho. Edna Gockel Gussen played the Rhapsody in G minor. Martha Dick McClung sang several Lieder, and J. B. Laster, tenor, was heard in a delightful group. The guest artist of the occasion was Mrs. Bonita O'Poole Crowe, of Atlanta, composer-pianist, who played a Chopin etude and waltz. Edna Gockel Gussen and Grace Nealens were accompanists.

Music was elaborately used in Birmingham churches on Christmas Eve and Christmas Day. The Church of the Advent (Episcopal) held a midnight service, featuring Christmas carols with a boy choir and soloists. St. Mary's-on-the-Highlands had Christmas music under the direction of Edna Gockel Gussen. St. John's Episcopal Church presented a pageant, The Story of Bethlehem, directed by W. S. Adams. The First Baptist Church held a night service of music under the direction of Dr. Francis Wheeler. The First Methodist Church featured music on Christmas Eve, under the direction of Harry Armstrong. The Independent Presbyterian Church had a Christmas Eve musical program under Raymond Anderson. Minnie McNeill Carr, organist and choir director at the Highlands Presbyterian Church, arranged a program of Christmas music.

Alice Graham presented voice pupils in recital at the Misses Howard's School. Those singing were Sara Patton, Norma Gordon, Doris Corbett, Ruth Howard and Shirley Hogan.

A. G.

Norden Presents Holiday Music Service

The First Presbyterian Church of Germantown, Philadelphia, of which N. Lindsay Norden is organist and choir director, presented a special candlelight service on Christmas Eve. Assisting artists were Alexander Zenker, violinist, and Frank Nicoletta, harpist. Besides traditional Christmas music there were two numbers for harp, violin and organ, Eugene Ysaye's Rêve d'Enfant and Romance (Saint-Saëns). The Prayer of a Little Child, a soprano solo composed by Mr. Norden, was sung accompanied by the trio. A duet, Le Sommeil de L'Enfant Jesus by Henry Büsser, was played by the violinist and harpist. Included among the other numbers on the program was a soprano solo, The Christmas Tree, by Sigfrid Karg-Elert, an *a cappella* carol, God Is with Us, by Alexander D. Kastalsky and Gounod's anthem, Adore and Be Still. The morning service featured music by Henry Mulet, Richard Henry Warren, Handel, Bach and others.

Forsyth Composition Featured

Josephine Forsyth's musical setting of The Lord's Prayer recently was featured by the Broadway Methodist Episcopal Church and the People's Church, both of Chicago. The composition also was sung at a National Memorial Service of the American Legion held on the Navy Pier at Chicago. It is included on the church hour program every Sunday morning over the public address system at A Century of Progress exposition.

Charles Haubiel Continues Lectures

EAST NORWALK, CONN.—Classicism, not only of the "Viennese Period" of Mozart, Schubert and Beethoven, but of all periods of these composers, was the subject of Charles Haubiel's lecture at the home of Mrs. L. S. Taylor here on December 13. These lectures are both instructive and entertaining. Viola Bridges, mezzo-contralto, assisted Mr. Haubiel.

R. P.

Chicago Marks Turn of Year With Major Musical Activity

(*Continued from page* 5)

appeared at one time or another with the chorus. In the later period the Apollos have been compelled to engage local talent. This is no way minimized the standing of the organization, but older members with their eyes glued on their scores were by their preciseness and lack of enthusiasm a drawback to the good of the chorus. With diplomacy and tact Mr. Nelson weeded out part of the material bequeathed him by his predecessors and after many auditions added new members to reënforce the ranks. Due to this, the Apollo Club has come back as one of the potent factors in the musical life of Chicago.

Heard In the Messiah on December 26, the organization sang magnificently. Following minutely the demands of Conductor Nelson it made the performance meritorious. The soloists were Mary Ann Kaufman, soprano, Harriet Brewer, contralto, Charles Sears, tenor, and Frederic Jencks, baritone, all of whom won much applause at the close of their various arias.

Kinsolving Musical Morning

Two musicians appeared at the Kinsolving Musical Mornings on December 28—Ninon Vallin and Jacques Gordon. Mme Vallin is a singer to our liking; one who fully understands the meaning and the wishes of the composer; one who does not rely solely on voice, but whose musical intelligence makes French and Italian texts understandable even to those not familiar with those languages. She began her part of the program with a dignified and authoritative interpretation of Handel's Ch'io mai vi possa. Then, in true Mozartian fashion, she sang Non so piu cosa son from Nozze di Figaro, and concluded her second group with the seldom heard Air de Fetes d'Hebe by Rameau. Her next group included songs by Francis Poulenc and Gabriel Fauré. Two songs by Joaquin Nin and a group by Debussy concluded the printed program.

Jacques Gordon's admirers discovered a new Jacques Gordon at this recital—a violinist who today ranks among the first. We have never heard the Schubert Rondo, the Bach Grave, the Couperin Chanson Louis XIII et Pavane nor the Francoeur Siciliano et Rigaudon better played. Drawing from his violin a tone that is large and mellow, Gordon hit each note right in the centre and his impeccable phrasing and sure technic made his performance doubly admirable. The recital was pronounced by all one of the most interesting presented by Miss Kinsolving.

Sergei Tarnowsky Recovers

Prof. Sergei Tarnowsky, of De Paul University School of Music, suffered a sudden attack of appendicitis after his recent Chicago recital. He was operated upon before the Christmas holidays and has now fully recovered. He will resume his musical activities after the first of the year.

Herman Devries' New Title

Herman Devries, eminent Chicago music critic, is now termed by the Chicago Evening American for which he writes, "music commentator for Chicago." From the full-page advertisement given by the Chicago American as a New Year's present to its "music commentator," the following is quoted: "Rarely does one figure so dominate any branch of the arts as does Herman Devries the music world. Here is the man who has stood in the full blaze of the footlights, giving to the world of the richness of his voice. And learning at first hand the elation that comes with doing the difficult well. Here is the understanding and mellow kindness of authoritative opinion based on long years of study, experience and observation from a vantage point achieved by but a handful of persistent, wonderfully gifted musicians."

Contest Winners to Give Concert

Bertha Ott will present the winners of the Society of American Musicians' contest in an unusual concert event on January 19 at Kimball Hall. The participants are Lucille Atlas, Pearl Drobnies, Fanchon Gelbard, Leonid Hambro, Bette Hartwell, Theodore Lettvin, Carol Silver, pianist, and Lewis Dvonch, violinist.

American Conservatory Notes

Karleton Hackett, president, attended the annual convention of the National Association of Schools of Music in Lincoln, Neb., on December 27.

Conservatory students won in the piano and voice finals of the recent contest conducted by the People's Symphony Orchestra Association. Alice Baran, pianist, student of Kurt Wanieck, and Gizella Palaze, soprano, pupil of Charles La Berge, were the successful contestants. They will appear as soloists with the orchestra on January 7.

Vera Borchert played the piano accompaniments for the performance of the operetta, The Toy Maker, presented by the Central High School of Homewood, Ill., on December 21.

Piano students of Aletta Tenold and violin pupils of Kenneth Fiske were heard in a recital at the north side branch of the conservatory on December 14.

Richard Kesner, violinist, appeared in recital at the Whitefield Methodist Church, Sioux City, Ia., during the holiday vacation.

Louis K. Willhour, of the dramatic art department, presented the junior members of her classes in three one-act Christmas plays in the Studio Theatre on December 21.

Ann Sabo, mezzo-soprano, of the voice department, is being heard in a program of songs over Station WCFL on January 6.

I SEE THAT

The Institute of Musical Art of the Juilliard School of Music, New York, presented a Christmas concert by the preparatory centres of the institute on December 23, in the Juilliard Concert Hall.

* * *

Guiomar Novaes will give a recital on January 30 in Milwaukee, Wis., a reëngagement from her appearance there last season as soloist with the Chicago Symphony Orchestra.

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Elizabeth Gutman is presenting programs of folk-songs of different nations over Station WMCA on Thursdays and Saturday. On January 8 she will sing at the Mayflower Hotel, New York.

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Nora Dinkov, mezzo-soprano, will sing her New York début recital at Town Hall, January 21, assisted by Coenraad Bos at the piano.

* * *

Keith Falkner, English baritone, will arrive at Halifax from London about January 6 for a short concert tour beginning in Wolfville, N. S. Later in the season New York is to hear him again.

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The Budapest String Quartet are beginning their fourth American concert tour on January 13 with an appearance in Wellesley, Mass., in the Dana Hall Series.

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The Carolers, an ensemble of eight women's voices directed by Ethel Edwards, presented a program at the Barbizon Club, New York, on December 19. Dean Halliwell was the accompanist.

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The Hall Johnson Negro Choir, during their Northeastern tour this winter, will sing in Cortland, N. Y., on February 7. The organization is to fulfill twelve engagements in two weeks in that section. They will give a concert at the Eastman Theatre, Rochester, N. Y., on February 9. This is a reëngagement from their appearance last season on the Civic Music Association Course in that city. The singers are to be heard at Colgate University, Hamilton, N. Y., on February 8.

The Sunday Nights at Nine, now well into its second season at the Barbizon-Plaza, New York, continues to present an extensive list of performers prominent in drama, opera and the dance. The current cast includes Mr. and Mrs. Charles Coburn, Lea & Stuart, Sam Wren, Marek Windheim, Paula Trueman and Vandy Cape.

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When Norman Jolliffe, baritone, sang Parker's Dream of Mary with the Columbia University (N. Y.) Chorus under Dr. Walter Henry Hall on December 18, it marked his twenty-third engagement with that organization.

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The Ithaca (N.Y.) College A Cappella Choir (Ralph Ewing, conductor), broadcast a Christmas program over the NBC blue network on December 19. Dr. Albert Edmund Brown is director of the music division at Ithaca College.

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Mary Lewis, soprano, with Ellmer Zoller at the piano, will give a recital at Town Hall, New York, on January 29.

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Rosa Ponselle broadcast on December 24 over the NBC-WJZ network.

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Mary Keegan, organist and teacher of singing, introduced her pupil, Marian Kimball, soprano, at her studio in a group of songs. Miss Kimball is to make her New York début in recital on January 21 under the auspices of the Music Benefit Society.

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Evelyn White, pupil of Ernesto Berúmen, has been fulfilling engagements in New Jersey. The young pianist was heard in Haddon Heights on November 25 and December 20, and on December 1 in Mt. Holly.

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Eddy Brown, violinist, devoted his December 5 recital over Station WOR to the works of Tartini.

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Frances Hall and Rudolph Gruen played a two-piano recital at Colgate University in Hamilton, N. Y., on December 7.

* * *

The Hilger Trio gave a concert at the Henry Street Settlement, New York, on December 17. They played the trio which Henry Hadley has composed expressly for them, Beethoven's trio in D, op. 11, and the Brahms double concerto for violin and cello.

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The National Musical Benefit Society of New York (C. Robert Morris, president) is presenting a subscription series of fifteen Friday evening musicales. The first, on December 15, featured Mary Louise Gale, violinist, and the series proceeds until March 30, with December 22 omitted as a Christmas recess.

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Ethel Bartlett and Rae Robertson, English two-pianists, arrived in New York on December 28 by the SS. Champlain.

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Vandy Cape presented her Singing Satires recently for the Newburgh (N. Y.) Kiwanis Club. The soprano is an Edith W. Gaudenzi artist.

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Barrère-Salzedo-Britt played in Lowell, Mass., on November 20, Halifax, N. S., November 24, and Charlottetown, Prince Edward Island, November 25. All these appearances were under the auspices of the local Community Concerts Association.

* * *

Charles Haubiel recently gave one of his music talks, The Path of Music, before the senior students of Thomas Jefferson High School in Brooklyn, N. Y. A few days earlier he presented the same program for the senior students of the Davis High School of Mt. Vernon, N. Y.

FOSTERS MUSIC STUDY

FRANK S. HACKETT,

headmaster of the Riverdale Country School, Riverdale, N. Y. Music is permitted as a credit for admission to college. Richard McClanahan, director of the School of Music, has spent fourteen years in developing music at Riverdale. The Riverdale Country School Glee Club has made a tour of England and been invited to sing in German cities in 1934.. They have appeared in Town Hall, New York, and elsewhere in choral concert.

Binghamton, N. Y., Recital Events Hold Outstanding Interest

Binghamton, N. Y.—Ethel Newcomb is continuing her series of weekly piano recitals. These have been held in her studio at Whitney Point, and at the homes of Junior League members and musicians of Binghamton.

Thelma Gaskin, coloratura soprano, presented a delightful program at the Monday Afternoon Club. Miss Gaskin started her musical career under the training of Julia Allen of this city, coaching with her at the time she won second place in the National Atwater Kent audition of 1931.

Eloise Heffelfinger and Jeanette Rulison, pupils of Elizabeth Britton, gave an interesting two-piano recital recently. Winifred Keiser delivered a group of songs accompanied by Mary Alice Brownlow.

The operetta Once in a Blue Moon, presented by the music and drama departments of East Junior High School, was received by an enthusiastic audience of 1,000. Much credit is due to Ida Mosses who is in charge of the music at the school.

The December meeting of the Harmony Club had as chairman Mrs. Lillis Witter Stack. An excellent program was offered, dealing with early American music. Members of the club gave biographical sketches and compositions by Joseph Phillips Knight, Henry Russell, John Hill Hewitt (sometimes called the father of American ballad), John Baker, Stephen Collins Foster and Septimes Winner.

I. S.

Louise Bernhardt's Itinerary

Louise Bernhardt is having an active season. Following are some of her engagements: November 27, Lowell, Mass.; 28, Manchester, N. H.; December 8, Chattanooga, Tenn.; 12, Parkersburg, W. Va.; 23, Cleveland, O.; February 7, Fall River, Mass.; 12, Quincy, Mass.; 16, Providence, R. I., and April 6, Harvard Musical Association. During April Miss Bernhardt will give her annual Boston recital.

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San Remo Opera Among Musically Progressive Institutions in Italy

(*Continued from page* 5)

is also reported to have plans maturing for the erection of a capacious new structure consonant with the dignity of Italy's chief maritime mart. Genoa has thus outdistanced Turin, her closest operatic rival.

GENOA'S WORLD PREMIÈRE

The first thing that strikes one in the Felice bill is a world première, not a frequent occurrence at this house. Of course at least one post-war work as an absolute minimum was required in order to receive the subsidy, but Marchi went a step further in securing a complete novelty. The score is an *opera giocosa* in three acts and four scenes entitled Le Astuzie di Bertoldo, and the composer is the Piedmontese organist-pedagogue Luigi Ferrari-Trecate, director of the Parma Conservatory, who first attracted wide attention with his opera, Beauty and the Beast, performed at La Scala in 1926. Carlo Zangarini has drawn a libretto plot (half comic and half sentimental) from Croce's burlesque fable. It will be premiered on January 9, under Failoni, with Pasini, Menescaldi and Ghirardini for the cast.

Genoa will also hear for the first time Respighi's Maria Egiziaca (in stage form) and Mulè's Monacella della Fontana, under the latter's baton, while Mascagni is to conduct his Maschere and Zandonai his Giulietta e Romeo, both works long absent form this city. Another restoration will be Rossini's Cambiale di Matrimonio, making a total of six new stagings and novelties—quite unusual for the Carlo Felice. The repertoire works aggregate another eight; noteworthy a Boris which Aleksandr Sanin will come from Rome to mount. This totals fourteen operas. Besides the guest conductors mentioned Sergio Failoni will be chief baton and Angelo Questa his assistant. The roster from Gigli down is the best to be had in Italy. Inaugural on December 26, with Le Maschere.

TURIN RELIES ON BROADCASTING CO.

For some reason unexplained the Teatro Regio of Turin has sunk to complete mediocrity this season, contenting itself with a small and hackneyed list consisting of Manon, Mignon, Trovatore, Siegfried, Wally and Bohème. Gigli will be featured in the first two works and Lauri-Volpi in Trovatore. Sole highlight: Beethoven's Missa Solemnis. Franco Ghione will preside. Inaugural on January 6, with Wally.

Turin opera-lovers would have been totally out of luck this year if the E. I. A. R. Broadcasting Corporation had not staged an excellent fall season, with the novelties Donna Lombarda (Cicognini), Corsaresca (La Rotella), Pinotta (Mascagni) and La Bella Elena (Offenbach). Quite a let-down for the Regio which in 1932-33 restaged Giannina e Bernardone (Cimarosa), Il Matrimonio Segreto, La Serva Padrona, Linda di Chamounix, Guglielmo Tell, Luisa Miller and I Quattro Rusteghi. Perhaps the real cause lies with the box-holders hit by the drop in the local Fiat automobile stock after three years' consecutive dividend jumping and the *cassetta* (box-office) is now sovereign.

SAN REMO'S ADVANCE

The charming Riviera city of San Remo in recent years has been little by little acquiring importance in the country's musical life. The balmy and luxuriant winter resort which many uninformed people still associate only with gambling, villas and the floral trade, now occupies a position of the first rank in the general picture of Italy's new opera and ballet production. Of course we have roulette and trente et quarante to thank for this. The Municipal Casino is redeeming its soul from Hades by acting as art patron on a liberal scale, following the example set by Monte Carlo a few miles away.

As an index it should be recalled that the Casino put on last season no less than five world premières (Alfano, Pick-Mangiagalli, Veretti, Sonzogno, Toni), three first times in Italy (Malipiero, Falla, Rabaud) and two premier choreographic adaptations (Pizzetti, Respighi). This totals ten, or just twice that of all other major Italian opera houses combined (Scala three, Royal one and Fenice one). Although the proportion will not be so high this year, with novelties on the increase elsewhere, the enterprising San Remo organization, under the general artistic direction of Comm. Luigi De Santis, promises another program rich in interest.

The bulk of the premières fall again to the admirable company of Italian Chamber Ballets, of which Cia Fornaroli and Anita Colombo (both long connected with La Scala in executive artistic capacities) are choreographer-directress and business manager respectively. Pending official announcements new ballets by Alfredo Casella and Adriano Lualdi (the latter's on the subject of Cecchetti at the Russian Imperial Opera) can be listed as certainties. Strong probabilities are absolute novelties by Vittadini, Alfano, Balilla-Pratella and Castelnuovo-Tedesco, also a mounting of Falla's Three-Cornered Hat.

OPERATIC NOVELTIES

In the opera field there was keen disappointment in inner circles here over the failure of negotiations to secure for the Casino a sensational world première—Mascagni's Nerone, conditional upon Rome's inability to squeeze it in at the end of this year's bill. It seems the composer changed his mind at the last moment. As a sop he will conduct his Iris here instead. A virtual novelty will be the first stage production of Pick-Mangiagalli's L'Ospite Inatteso, an item of the Italian Broadcasting Corporation's repertoire. Interesting local novelties: La Grançéola (Lualdi), Monacella della Fontana (Mulè). All the foregoing, as well as Fedora (Giordano) are to be led by their respective composers.

The remainder of the Casino opera bill consists of Perosi's oratorio, La Resurrezione di Cristo, Manon Lescaut, Ballo in Maschera and Lucia, a total of nine works. The ballet season brings this number to at least double, a favorable showing in comparison with La Scala's twenty-six items and the Reale's twenty-three. The opera season will run from February 22 to March 31, the ballets somewhat later. The collaboration of Gino Marinuzzi at first seemed assured, but his engagements at Rome have prevented. Giacomo Armani will therefore conduct the last four works above named. The roster is liberally sprinkled with eminent artists including Gigli, Pertile, Toti, Favero and Pampanini. Gigli will also appear separately in a vocal concert.

SYMPHONY AND CHAMBER MUSIC, TOO

As in previous seasons the Casino is again supplementing its theatrical offerings (which also include an important dramatic troupe) with an attractive symphonic and chamber concert season. This also will be reviewed in due course. For the moment it will suffice to say that one of the solidest musical assets of the Casino, as proved in numerous seasons now, is its permanent chamber ensemble consisting of the Quartetto di San Remo supplemented by the pianist Marco Martini. This excellently disciplined group is conspicuous for its first violinist (and director), Aldo Ferraresi, a most distinguished artist (pupil of Ysaye), of whom I shall have frequent occasion to speak. His program is of exceptional interest, largely devoted to modern works including the quartets of Alfano, Pizzetti, Casella, Respighi and Tommasini, among the contemporary Italians.

Added interest is given to the San Remo music season from the vicinity of Monte Carlo, only a half hour distant by motor, with its numerous attractions in the field of opera, symphony and concert. The Théâtre du Casino is to put on twenty-one operas of which three are local novelties: Le Marchand de Venise (de Saussine), Arabella (Strauss) and Adriana Lecouvreur. The repertoire works are La Belle Hélène and La Périchole (Offenbach), Damnation de Faust, Roméo, Carmen, Thaïs, Manon, Hérodiade, Sapho, Martha, Lucia, Traviata, Otello, Bohême, Tosca, Butterfly, Parsifal and Boris. Raoul Gunsbourg continues as artistic director. The season opens on January 23 with Thaïs. The symphony series will feature Albert Coates in a festival of English music, also Clemens Krauss, Georges Georgesco, Louis Hasselmans (already appeared), Franz von Hoesslin, Alfred Cortot, Henri Rabaud, Philippe Gaubert, Emil Cooper. Demetrius Mitropoulos and Marc-César Scotto.

Benefits for Needy Vocal Students

Needy vocal students will benefit from the proceeds of two concerts given under the patronage of Mrs. James Roosevelt, Mrs. John Henry Hammond, Mrs. James P. Donahue and Samuel Emilio Piza. The first of these was presented last night (January 5) at the New York home of Mrs. Hammond. The second program will be held in the grand ballroom of the Plaza Hotel on February 8. The list of artists for the benefits includes Luella Melius, soprano, Oscar Seagle, baritone, Henri Deering, pianist, and others whose names are to be announced.

St. Bartholomew's Observes Christmas Eve

St. Bartholomew's Church, New York, observed Christmas Eve with a service of morning prayer, vespers at four o'clock, and a special service at 11 p.m. The music selected for the first of these included Benedictus by Mrs. H. H. A. Beach and Benedicite by D. McK. Williams, organist and choirmaster at St. Bartholomew's.

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Paris Hears New Chamber Music And Varied Orchestral Concerts

(*Continued from page* 5)

listened to by a large and applausive audience, comprised: Fanfare (twentieth century anonymous), Divertissement de Chambre, for flute, clarinet, alto, bassoon, and piano (Henri Sauguet), sonata for two violins (Prokofieff), sextuor for flute, oboe, clarinet, horn, basoon, and piano (Poulenc), Alphabet (Auric), Fables de La Fontaine (Caplet), and suite for piano and Martenot Esther Waves (Milhaud). The participants were Moyse, Cahuzac, Vieux, Dherin, Yvonne de Casa-Fuerte, Renée de Saussine, Jacques Fevrier, Cayez, Lamorlette, Blot, Jean de Polignac, Martenot, and some of the composers. As all of the program was not heard all of it can not be described. The first hearing of Hindemith's trio above mentioned, disclosed a wordy and bombastic work lacking in simplicity, rugged and with stress on *bravura* piano passages. It was warmly received. The first number, Fanfare, was accorded a chilly reception. The author of the piece hid behind "anonymous," which was the smartest thing he could have done. Under the circumstances any one else would have done the same.

Eisenberg Scores

The Julien Krein concerto for cello and orchestra differs from modern compositions in that it is both difficult and beautiful. Maurice Eisenberg played it with the Poulet Orchestra, Cloez conducting, and scored a brilliant success. Both he and the composer received an ovation and had to do a lot of extra work bowing to the delighted audience. The slow or second movement is a particularly ingratiating achievement—a full, noble melodic line with real emotion in it—and Eisenberg played it in a way that reached every heart.

Wagner by Weingartner

A week ago we had Carmen Studer (Mrs. Weingartner) conducting the Pasdeloup Orchestra, this week we had Dr. Weingartner himself. Assisted by some of the outstanding Wagnerian singers of the day (Erica Frauscher, soprano; Christa Peter, contralto; Joseph Ruehr, barytone) he gave two programs of the better-known excerpts from good old Richard's opuses. If others give us the sonorous sensuousness of Wagner, Weingartner makes it his first thought to give us his spiritual values and causes us to see that if Wagner often had his feet deep in the earth of the earth, he now and then also had his eyes on Heaven.

Song of Degrees

Ernest Levy has musicalized the one hundred twenty-first Psalm—that is if music (which the Psalms are) can be musicalized. The work is for orchestra, chorus ,and soloists, and was given its first performance by the Lamoureux Orchestra (Albert Wolff conducting) assisted by the Paris Philharmonic Chorus, Suzanne Balguerie and Charles Paul. While perhaps wishing that Monsieur Levy had kept his outpouring on a plane less personal it is evident that he has produced a composition of solid proportions and incontestable sincerity. It has a necessary feeling and one felt that Monsieur Levy sings "the great safety of the godly who put their trust in God's protection," because he believes and knows that safety to be an eternal fact.

Among the other concerts of the week which attracted attention, there was one of Swiss music given in the Ecole Normale by V. Andreossi, soprano, Johnny Aubert, pianist, Fernand Pollain, cellist, and Henri Gagnebin, pianist. The program revealed an interesting group of musicians: Henri Gagnebin, Gustave Doret, Pierre Maurice, André Marescotti, Louis Piantoni, Jean Binet, Jean Lacroix, and Jaques-Dalcroze. Aline Van Barentzen, pianist, had a list of Poulenc, Roussel, Villa-Lobos, Jerzy Fitelberg, and Liszt—an original selection, to say the least—for her piano recital in the Gaveau Hall; while Uninsky, in his at the Russian Conservatory paid particular attention to Chopin.

The Cercle Musical de Paris welcomed back to health and activity the Spanish composer-pianist Joaquin Nin who on account of illness had been absent for some eleven months. At this concert ten compositions by Senor Nin were given their first public performance, namely, Ten Spanish Noels (1933), on folk themes from Asturia, Galicia, the Basque country, Castille, Cordova, Murcia, Aragona, Catalonia, and Andalusia. These songs at once proved their beauty and utility and I can foresee singers using them annually from now on. They were performed by Maria Cid, soprano, the composer at the piano.

Brevities

Janine Cools gave a piano recital in the Salle Chopin.

Adolph Busch and Rudolph Serkin did an evening of Beethoven violin-piano sonatas in the Gaveau Hall.

The Krettly String Quartet is presenting a series of concerts in the Salle Debussy.

The Rothschild String Quartet played works of Schumann, Spitzmueller-Harmersbach and Beethoven at their recent concert.

At the Schola Cantorum concert this week, the Bach cantata, Christus der ist mein Leben, and Issé, "pastorale heroique" by Destouches, were performed.

Pianist Sztompka offered a Chopin recital, Ecole Normale.

The Colonne Orchestra played Schumann's Faust.

Mignon Nevada won success as Desdemona, in Othello, at the Marseilles Opéra.

Francis Casadesus is composing a symphony called 1885-1934.

Zaide, an unknown opera by Mozart, is to be sung at the Théatre des Champs-Elysées.

Norena has finished two special engagements of Juliet at Bordeaux.

Buffalo Plans Jobs For Idle Musicians

Civil Works Administrator Sponsors Project for Developing Orchestras

Buffalo, N. Y.—Announcement is made by the Civil Works Administrator, Harry Hopkins, that he favors Buffalo's plan of giving jobs to idle musicians, his principle being "Working hours will be so reduced, in due time, that the real problem will be not how to get a job, but how to spend one's time when not working." He would aid musicians and actors in the development of symphony orchestras of the United States, and pattern little theatres after Eva Le Gallienne's Civic Repertory Theatre. The eighty-two men of the Buffalo Civic Orchestra will be put on the basis of professionals, Howard C. Gocus, director of musical activities for the mayor's committee, said. Theophile Wendt, the conductor, has a staff made up of experienced players. Erich Beu, violinist, has played in European capitals; Jan Wolanek studied music in Vienna. Frederick Ressel, viola, Alfred Matchiebe, clarinet, and others are among the performers.

The orchestral concert of December 17 contained the following numbers, excellently performed: Rhapsody in Blue (Gershwin), Karl Koch at the piano; Ballet Music, Le Cid (Massenet); Dances from Henry VIII, German; overture, Poet and Peasant (von Suppe). Charles Morati sang the arioso from I Pagliacci, and a large house applauded with zest. L. H. M.

Studio Notes

SOLON ALBERTI

Jeanne Heinz has had an active season appearing before many clubs in costume recitals. She recently was engaged by the Woman's Club of Allentown, Pa., the Woman's Club of Easton, Pa., the Twentieth Century Club in Buffalo, N. Y., the City Club of Rochester, N. Y., the Tenting Club of Scranton, Pa., and the Woman's Club of Wilkes-Barre, Pa. During the week of December 12 she also appeared at the Century Club in Wilmington, Del., the Century Club in Philadelphia and the Woman's Club in Erie ,Pa.

Lucile Dresskell, soprano, sang on the concert course given at the Congregational Church, Brooklyn, N. Y. (Dr. S. Park Cadman, pastor) on December 13.

Milford Jackson, baritone, substituted for Barre-Hill on a program at the Cosmopolitan Club on December 4, presenting a program of songs with Harry Gilbert at the piano.

Robert Tilberg, baritone, with Sara Knight at the piano, sang at a private musicale at the home of Mrs. Phillip Britt on December 22.

Ann Judson, contralto, appears every Saturday over Station WINS in a program of songs. Adele Story, soprano, is heard every Monday evening in recital over WNYC.

All are pupils of Solon Alberti of New York. Mr. Alberti continues his work as conductor of the Angelus Choir which broadcasts a program of special choral numbers, with soloists from Mr. Alberti's studio, every Sunday night over WMCA.

LA FORGE-BERÚMEN

The weekly radio program of the La Forge-Berúmen Studios was heard over the Columbia Network on December 20, and presented Mary Wiemann, soprano, and Mary Kottmiller, accompanist. Miss Wiemann's program was formed of Christmas songs by Peter Cornelius. She has a beautiful voice which she uses with much feeling. Miss Kottmiller's work at the piano was in complete accord with the singer. D.

Budapest String Quartet Scheduled for Australia

The Budapest String Quartet, which arrived in this country on January 1, has been booked for a two-months' tour through Australia next May. It leaves the United States late in March, after finishing twenty engagements, to play concerts in Paris and England, embarking then for Australia. The quartet returns next fall directly to America by way of the coast. Their fourth season's tour here begins on January 13 in Wellesley, Mass., and includes the principal cities and universities in the country.

Hilger Trio for Southern Tour

The Hilger Trio leave for a Southern tour on January 6. Among their engagements is a reappearance at the Mana-Zucca Club of Miami, Fla., on January 16. Another concert on their itinerary is at Asheville, N. C. In February they have several Eastern concerts, among them one on February 5 at the Century Club of Scranton, Pa.; 6, in Philadelphia; and 17, another reëngagement at Princeton (N. J.) University.

Kate S. Chittenden Diamond Jubilee

Kate S. Chittenden, piano teacher of New York, who was instructor of piano at Vassar College for thirty-two years, and head of the American Institute of Applied Music for forty years, celebrated her diamond jubilee as teacher on January 5, receiving her class in Musical Appreciation as usual on that day.

.. *KATE S. CHITTENDEN*

Appropriate to the occasion is the following tribute, written by one of her friends:

"Many and happy returns of January 5
A silver tongue,
A golden heart,
A diamond Jubilee!
With gained momentum each new year,
To teach, inspire and guide us here:
God bless our K. S. C.!
—From her world of admirers."

The Alumni Association of the institutions headed by Miss Chittenden honored her by a dinner at Town Hall on January 5.

Institute of Musical Art Concert

The Institute of Musical Art of the Juilliard School of Music, New York, presented a Christmas concert of the preparatory centres at the Juilliard Auditorium on December 23. Solo and group music formed the program. Christmas carols of Canada, Sicily and France were sung by the classes in choral singing, conducted by Belle J. Soudant. The exponents of Dalcroze Eurhythmics were Joy Moss, Mildred Goldstein and Pearl Rosenzweig, Marjorie Klein, Mildred Pleech and Alice Mogilevsky, who appeared in numbers by Juon and Bach. Songs by Barbara Holmquest and Victor Wolfram were given with the composers at the piano. The toy orchestra was heard in Scotch, German and French folk music. An ensemble made up of Dorothy Kantrowitz, Joseph Shabses, Eva Kolker, Burton Fisch, Helen Miki and Edith Horowitz, violins, and Arthur Ferrante, piano, played music of Bach, Tschaikowsky, Gluck and Schumann, and the Preparatory Centre Orchestra (Louis J. Bostelmann, conductor), offered Minuet (Rameau) and Sarabande and Gigue by Handel. Soloists were Lily Miki, Billy Himberg, Jeanne Rosenblum, Pearl Rosenzweig and Eva Kolker, who featured music by Beethoven, Burleigh, Bach, MacDowell, Gluck-Wilhemj and Mlynarski. Bohemian Airs arranged for two pianos by Pirani were played by Laura Pines and Leonard Eisner.

Saida Knox Actively Engaged

During December Saida Knox fulfilled the following engagements: December 3, soloist at North Reformed Church of Newark, N. J.; 9, Bamberger Little Symphony over Station WOR; 12, Arlington, N. J., Women's Club; 13, anniversary party of the Newark Athletic Club; 24, carol service, North Reformed Church of Newark.

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Press Comments

KARL KRUEGER

Following the first performance of *opera intime* in Chicago (Karl Krueger conducting), Edward Moore wrote in the Chicago Tribune: "Over it all presided Mr. Krueger, with an orchestra of twenty-five from the Chicago Symphony at the left side of the stage, suave, masterful, projecting drama and melody, keeping everything vital and accurately paced, a dominant force and a musician of the first order."

Glenn Dillard Gunn in the Herald-Examiner: "Karl Krueger, whose expert baton directed the performances and whose enthusiasm for a real understanding of opera is responsible for these innovations, assembled brilliant casts."

The Chicago Daily News (Eugene Stinson): "The small orchestra conducted by Mr. Krueger played with admirable fineness and in the best of taste. Mr. Krueger gave a finished performance throughout."

Herman Devries in the American: "It was a great occasion for Mr. Krueger who gave us proof of his excellence last summer when he conducted the Chicago Symphony at the Auditorium in the Friends of Music concerts. Last night he led a small orchestra of Chicago Symphony players with great discretion, talent, and refinement."

The Times: "With the orchestra of twenty-eight pieces, Karl Krueger, in conducting, made of the night a poignant color etching. Thanks due to Mrs. Howard Linn for having fetched him here."

In Kansas City, Mo., where Mr. Krueger conducts the Kansas City Symphony Orchestra, the Journal-Post carried an editorial: "Many Kansas Citians have been hopeful and confident that under the leadership of Karl Krueger, our musicans could turn out an orchestra. But no one need have felt constrained to applaud or to cheer Tuesday night in Convention Hall solely because of civic loyalty or a desire to help the case by more than polite phrases. For the men surpassed themselves, surpassed even their own expectations. And what is more important in its significance, they gave full credit to their conductor. Their attitude toward Mr. Krueger was apparent from the start; his control of them in some of the difficult passages showed him not only a musician but a leader. Too often conductors do not attain both those distinctions."

JOSEPH SZIGETI

Affinity between Joseph Szigeti and the music of Bach was discussed by F. Bonavia in the London Daily Telegraph. Under the headline, "An Interpreter of Genius," the critic stated: "The texture of Bach's sonatas has given rise to the belief that the modern bow is unequal to their demands. There is no compromise when Szigeti plays Bach. His chords sound as full as if they were being played on an instrument that can sustain more than two notes simultaneously. The second movement of the sonata—a fugue—had not only the silvery tone proper of the violin but the solidity and majesty associated with the organ."

Shortly after this review an article appeared in the London Musical Times in which Albert Schweitzer wrote an article discussing a new violin bow, curved in shape, evolved by Ralph Schroeder of Cassel. He claimed that it was a great improvement on any previous attempt to construct a bow that would "bite" four strings at once. He wrote: "Henceforth players of polyphonic violin music will feel compelled to use the bow that permits of perfect reproduction."

Mr. Bonavia, replying to this in London Daily Telegraph, said: "Much as I admire Schweitzer and respect his judgment I fear he is going to be disappointed. There may be a rush of modern composers anxious to create new records and to be the first to write for users of the Schroeder bow. Violinists are likely to prove more conservative especially since the special polyphonic effect for which the new bow was made is not altogether unattainable without it. Anyone who has heard Joseph Szigeti play Bach must have been struck by the amplitude of the sound and his apparent ability to hold three strings at the same time. It is true that four strings may be better than three but, for all useful purposes, three suffice. How Szigeti does it I do not know."

Szigeti's most recent appearances with orchestra in this country were with the Chicago Symphony under Frederick Stock on November 30 and December 1, playing the Mozart D major concerto and Corelli's La Folia.

Glenn Dillard Gunn wrote in the Herald and Examiner: "It may be said at once that there are few violinists, American or European, who could compete with Joseph Szigeti in the interpretation of either work." According to Edward Moore in the Tribune "both are fine pieces; both were models of lovely, detached, intellectual performance." Eugene Stinson in the Daily News reported that "it is worthy of note that Szigeti is one of the few musicians capable of filling the gallery of Orchestra Hall. . . . To me it seemed, though not for the first time, that Szigeti is the preëminent stylist among living musicians. One of the most distinguished minds known in twentieth century art. He was recalled time and time again."

ANDRÉ BURDINO

André Burdino, French tenor, is fulfilling reëngagements this season in opera houses of France, Belgium, Italy and Spain. He has recently been heard in Marseilles, Lyons, Montepellier and Avignon. At the Municipal Opera of Montepellier, he appeared in the rôle of Jean Gussen in Massenet's Sapho, and the Meridional reported: "His composition of the part was perfect in sentiment, and had the advantage of a voice velvety yet powerful, unusually gripping in quality." Le Nouveau Journal chronicled: "Burdino is a foremost theatrical singer, for it is as much by his stage presence and his fine acting, as by the beauty and opulence of his voice that he wins the public. His vocal technic is perfect, his articulation precise."

Speaking of his singing of the tenor rôle in The Tales of Hoffmann, at the Municipal Opera of Marseilles, Marseille Libre said: "Hoffmann could not be better conceived or understood than Burdino's presentation, Burdino the remarkable tenor whose psychological divination of a rôle is in itself a poem." With reference to his Don José in Carmen at the same theatre, Artistica wrote, "Burdino walked away with the triumphs of the evening; we know of no tenor who has ever comprehended the rôle so completely as he." From Tanagra: "He sang exquisitely, his numbers had to be repeated, and the orchestra had to stop in order to allow, the public to prolong its ovation."

"Burdino," said Le Nouvelliste de Lyon, "is an excellent operatic singer, a remarkable actor, a beautiful and generous voice. A special word must be said for his perfect vocal technic and his impeccable articulation." The critic of the Progres de Lyon stated, "Burdino is one of the most 'Werther' of all the Werthers we have seen,—perfect line, splendid vocal interpretation of the rôle, caressing voice."

Speaking of his singing of the rôle of Hoffmann (Offenbach's Tales), Marseille-Matin found him "A Hoffmann well thought out down to the minutest detail. He has perfectly mastered the rôle and gives it the impress of incontestable artistic sentiment." The Petit Provencal reported, "Burdino, who possesses a rich, resonant tenor, was an enthusiastic and touching Hoffmann. He sang with amazing *brio* his entry number, and all throughout the evening he was the object of hearty applause."

FRANCES HALL and RUDOLPH GRUEN

Frances Hall and Rudolph Gruen gave a concert in Corning, N. Y., recently, under the auspices of the Corning and Painted Post Civic Music Association. The Corning Evening Leader said: "Blending their productions together like a smooth road rolling over hill and through dale, the artists, nevertheless, never failed to convey to their audience the continual charm each of his own distinctive temperament. To carry the simile of the road a bit further, it was as though the audience was being conveyed down a road of music, the scenery at each side being, as is usual with roads in this section, entirely different, yet each side finding a blending harmony in the road itself.

"The two artists were perfect complements, each to the other. Miss Hall, who in private life is Mrs. Gruen, brings to her interpretations a vivaciousness and sprightliness that is counter-balanced by a beauty of spirit giving her work a depth seldom found in artists so young. Sincerity and a measured ease were the outstanding characteristics of Mr. Gruen's playing but these serious characteristics were supplemented by a deep sense of musical humor. The artists took their audience by storm."

CYRENA VAN GORDON

Cyrena Van Gordon opened the eleventh annual season of the San Francisco Grand Opera Company on November 3, singing Dalila in the Saint-Saëns opera, Samson et Dalila. This was her first appearance on the lyric stage of the Pacific Coast city. The San Francisco News reviewed her début: "The Dalila was Cyrena Van Gordon, an American contralto who well deserves the eminence she has won. Her voice has the true contralto timbre, is smooth and lustrous as velvet in its tonal texture and is capable of a full gamut of emotional expression, a capability of which Miss Van Gordon makes full use."

The San Francisco Chronicle: "The newcomer of the group was the Dalila, Miss Van Gordon. In numerous seasons at the Chicago Civic Opera she has learned full authority of the stage. Her voice has the grace of ease and breadth. Deep chest tones gave force to contralto passages of her music. Above all she shone in the higher range. There are dramatic soprano rôles that would benefit by her vocal facility, her feeling, and her style."

The San Francisco Call-Bulletin carried the heading, "Van Gordon Great Dalila," and continued: "Miss Van Gordon has scored repeatedly in the Dalila rôle and at dress rehearsal Wednesday night so stirred those privileged to be present with her singing of the famous aria in the second act that applause echoed over the house." Another review of the opening night said: "Cyrena Van Gordon's lovely mezzo-soprano voice flowed in exquisite tonal quality and her dramatic ability enabled her to portray a Dalila of questionable morals and indisputable cruelty. In the famous duet with Samson, My Heart at Thy Sweet Voice, she was in truth a compelling prima donna and the audience gave her generous applause."

The Santa Cruz (Cal.) Sentinel carried Miss Van Gordon's picture with the caption: "Cyrena Van Gordon, erstwhile prima donna of the Chicago Grand Opera Company, who triumphed in the presentation of Samson et Dalila at the opening performance of the San Francisco Grand Opera company November 3 in the recently constructed Memorial Grand Opera House. The 'diamond horseshoe,' replica of the famous Metropolitan 'horseshoe,' joined with the rest of the 'first nighters' shouting 'Bravas!' as she and Giovanni Martinelli finished the great duet, My Heart at Thy Sweet Voice."

Later in the month Miss Van Gordon opened the Erie (Pa.) Civic Music Association series. The review of a local paper said in part: "The rich and lovely quality of her voice with its delightful range in unbroken scale, made all her singing a joy."

CATERINA JARBORO

On December 15 Caterina Jarboro, Negro soprano of the Chicago Opera Company, journeyed to the city of her birth, Wilmington, N. C., where she appeared in a benefit concert. The Wilmington Morning Star in reviewing the concert stated: "As in her two previous concerts here, Jarboro was well received. Throughout a program that started with a group of the more heavy selections and grew progressively more in favor with her hearers as it continued, she received hearty applause. Several encores were necessary.

"The program began with a group which showed the range and power of the artist's voice. Incidentally, one of the numbers on the program was a selection from Verdi, Ritorna Vincitor, which she sang in costume. After an intermission there was a group which completely captured the fancy of the audience. So prolonged was the applause that the singer was forced to return and render an old Southern favorite as well as other selections which included request numbers."

MARCEL DOUCETTE

Marcel Doucette, tenor, pupil of Frederic Freemantel of New York, gave a recital in Waterbury, Conn. The Waterbury Republican said: "All the glamor of a Metropolitan première was exemplified by the masterful presentation by Marcel Doucette, tenor, in a recital in Temple Hall last night. The program was appreciated by a large audience of music-lovers—a varied program including selections by such well-known composers as Handel, Brahms, Schumann and Schubert was sung by young Doucette. Marcel Doucette is a former member of the Consolidated High School Glee Club of Waterbury and at present is soloist at St. Ann's Church, Waterbury. He has been awarded a scholarship for two consecutive years with the Music Teachers and Students Advisory Council and also won the State Radio Audition. Doucette is studying under the personal instruction of Frederic Freemantel."

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

BOOK

The Unknown Brahms; by Robert Haven Schauffler.

A fascinating volume for Brahms enthusiasts, offering a number of new aspects, reflections and incidents. The author explains in his Foreword that he felt impelled to write his pages because he came into possession of much unpublished information, and also because, while there are many books on Brahms, only a few have appeared in English.

Schauffler, as he showed in his The Man Who Freed Music (Beethoven) is not an orthodox biographer, and for that relief, much thanks. In the present Brahms treatise, loosely knit sketches, anecdotes, reminiscences and estimates, give a composite and lovable picture of the composer and the human being. He is shown in all his well-known reticence and austerity, but also in his less familiar moods of jollity, tenderness, whimsicality, and mischievousness. There are innumerable little stories, most of them missing from other Brahms biographies, and contributed for Schauffler's opus by more than 150 persons who had known Brahms personally.

Schauffler spent considerable time in his researches and starting with Brahms' birthplace in Hamburg, browsed over all the ground covered by him, ending with the Vienna house in which the great man died. The association between the Brahms works and their origins, is dwelt upon suggestively. Our author makes no attempt to gloss over the unpleasant side of his hero's character. Its sweetness alternates with bearishness—the latter quality resulting from the harsh surroundings and stern realities of Brahms' youthful years. What Brahms did, said, ate, wore, thought, and felt, are all described authoritatively and often entertainingly. He was at heart modest and almost self-deprecatory, but never lost his pride and independence. His contacts and conversations with his musical contemporaries furnish arresting passages. To quote from the anecdotal parts of the book and from Brahms' characteristic sayings, is to rob its future reader of some of the best surprises and pleasures.

However, attention may be called, for the sake of the psychologically-minded, to this passage: "Chapter XX represents the first attempt yet made by a biographer to explain, with the help of modern science, Brahms' cryptic love life. To this day many people resent the suggestion that a man's sexual constitution can vitally affect his character or his creative work."

Chapter XX has some outspoken facts, but none of them indicate even a semblance of perversion. More than a hint of Brahms' preferences lies in the circumstance that he knew by name most of the Vienna daughters of the pavement, and that "When he walked up the Kärnthnerstrasse they would greet him with affectionate enthusiasm as 'Herr Doktor.'"

Some technical discussion of Brahms' music constitutes the latter parts of the Schauffler book, which also has a Bibliography and a Catalogue of the Brahms compositions. There are twenty-six illustrations, all of them unusual, and some of them adorable. (Dodd, Mead & Co.)

* * *

Reviewed by Irving Schwerké

Paul Kaul et la Renaissance de la Lutherie, by Dr. Jean Persyn.

Dr Jean Persyn's book should be of interest to all those who have any interest in the violin or the cello. It is a succinct and substantial study of the career and masterpieces of a modern master who is recognized by many violinists (Enesco and Menuhin are among those who possess and use Kaul violins) as the greatest violin-maker of our time, indeed, by some, of all time. The book is rich in documentation, contains a number of photographs and hitherto unpublished letters (some of them in facsimile) important in the history of the violin and of music. Dr. Persyn also gets after the myth of the superiority of the old over good modern instruments, and exposes the bluff of the legend; and further discloses that modern French violin-making, as proven in the production of Paul Kaul, is fully on a par with the Italians of the seventeenth and eighteenth centuries. Convinced that he is writing in the cause of truth, and desirous of combatting an error which has worked great damage to the progress of art, the author hopes, in making known the work of a great artist, to render needed service to music, musicians and also the art of violin-making. (Publisher, Dr. Jean Persyn, The Hague, Holland.)

* * *

Reviewed by R. M. Knerr

For Orchestra

Overture in the Masque of Comus, by Dr. Thomas Arne; edited by Bernard Herrmann.

This excerpt from the music written in 1738 by Arne for Dalton's adaptation of Milton's Comus, and produced at the Drury Lane Theatre, London, has the quaint charm and sprightly verve, as well as the appealing melodic qualities which make so much eighteenth century composition beguiling to modern ears. The overture is brief, consisting of a dozen pages in full score, and includes an introductory *largo* of grave pace, a more spirited *allegro* section, and an especially appealing gavotte of courtly grace, in which there are opportunities for the solo flute. The scoring is, in addition, for first and second violins, viola, cello, bass, two oboes, bassoon, and two trumpets, the first in C. During the latter movements, the cellos and basses play in unison.

The editor states that smaller orchestras may omit the trumpet parts in performance. They were written an octave higher in the original score, but owing to the mechanism of the modern instrument, he believes that the transposition is "extremely advisable," though optional and left to the discretion of the conductor. He has also supplied dynamic markings lacking in the composer's MS. The piece has been performed in New York this season both by the National Orchestral Association under Leon Barzin and by Mr. Herrmann with his New Chamber Orchestra. It makes a slight but delightful item with which to open a program, and is also well adapted to performance by school orchestras, as it provides no outstanding difficulties. (E. F. Kalmus, New York.)

Sacred Works for Mixed Chorus

Praise to the Living God; anthem for divided four-part chorus, unaccompanied, by Carl F. Mueller.

The text is taken from the Yigdal of Daniel ben Judah (fourteenth century). It is a work which requires some little virtuosity on the part of the singers, for it abounds in florid passages in which one voice sings against the others. The harmonic pattern is also inclined to chromatic effects. Undoubtedly, it is a brilliant addition to the repertoire of fairly accomplished choruses. It is dedicated to Dr. John Finley Williamson and the Westminster Choir. (G Schirmer, Inc., New York.)

Dear Lord, Who Once upon the Lake; anthem for four-part chorus, with incidental solo for soprano, by Van Denman Thompson.

This is a pleasing, melodious number in which the soprano has a short solo at the beginning, and the four voices then conclude the brief work. The writing is simple, and the range is not extensive. The final measures close *pp*. There is an organ accompaniment. (G. Schirmer, Inc., New York.)

Mercy and Truth; *a cappella* anthem for divided four-part chorus, by Van Denman Thompson.

The text, taken from the Psalms, begins with the words "Mercy and truth have met together." The music is marked "rather fast, flexibly," and the vocal writing is admirably clear and vigorous. The work, nine pages in length, is definitely influenced by plainsong. There is considerable use of fourths in the harmonic scheme, giving a pleasing antique effect. It is music which should reward careful preparation. There is an organ part for rehearsal use. (G. Schirmer, Inc., New York.)

Songs

Somewhere and **Troopin',** songs for medium voice, by Lily Strickland.

Two new songs from the facile and accomplished pen of Lily Strickland, who has many successful works to her credit, are issued under the *imprimatur* of the Carl Fischer firm. The first, Somewhere, is a brief and tuneful number, *simplice ed espressivo*, key of F, common time. Both words and music are by Miss Strickland, the former direct and intimate in appeal, and the melody marked by a swinging lilt, the tune of the refrain fixing itself in the memory. There is a cheerful philosophy which prophesies that "soon the shadows lifting will show my dream-ship bound home to me." The range is from B (C sharp) to G above the staff. (Carl Fischer, Inc., New York.)

Troopin,' a setting of a poem by Rudyard Kipling, is a song in dialect relating the enthusiasm of the English Tommy for his approaching release from service. It is a hearty number suitable for the male singer who commands the bluffer humors. The setting is carefully worked out, with the general pace brisk (*tempo di marcia*), opening and closing in the key of B flat, common time. There are several skillful modulations into other keys when the soldier admonishes his "lovely Mary Anne" not to "cry for me," but to wait patiently for his return. The climax is a rousing one (range, B flat to F).

This number is also issued in an arrangement for male voices (two tenors and two basses). (Carl Fischer, Inc., New York.)

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Reviewed by G. F. Bauer

For Mixed Voices

Sheep and Lambs, by M. Wood Hill; words by Katherine Tynan.

The text of this song, which is written for mixed chorus, is given a mystical flavor by its allusion to the Lamb of God and his cross of shame, and this atmosphere is maintained very beautifully by the music. Mrs. Hill writes in the modern style, using the secondary chords of the seventh freely and shunning orthodox resolutions when necessary to obtain desired melodic effects. There is no harshness in her music, her clever use of dissonances never giving offense to sensitive ears. A fine chorus, suitable for concert and Holy Week in church. (Riker, Brown and Wellington, Boston.)

O, Fetch the Water, by M. Wood Hill; words anonymous.

A secular chorus for mixed voices, somewhat humorous in character, quaint and not very pretentious. It is short, not difficult, melodious and is an excellent encore piece. (Riker, Brown and Wellington, Boston.)

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KATHRYN MEISLE,
contralto, will give the first English ***performance of the aria from the Coro****nation Cantata, Moscow, by Tschaikowsky in her New York recital at Town Hall on January 8. Although Miss Meisle has appeared in New York with orchestra and in oratorio, this is her first song recital in the city. Her program also includes excerpts from Haydn, Purcell, Gluck, Wolf, John Alden Carpenter, Sidney Homer, Gerard Williams, Wintter Watts, Harold Davidson and Ossip Gabrilowitsch.*

ERNEST SCHELLING *and* EUGENE GOOSSENS.
Mr. Schelling's composition, Morocco, a symphonic tableau, was performed on December 15 and 16 by the Cincinnati Symphony Orchestra, Mr. Goossens conducting.

CATERINA JARBORO,
Negro soprano, has sung the rôle of Aida several times this season in the Chicago Opera Company's presentation of Verdi's work at the New York Hippodrome. Miss Jarboro has also been heard recently in concerts in Philadelphia and Wilmington, N. C.

OTTO *and* ETHEL LUENING
on a recent tour of the Northwest featuring compositions for voice and flute and unusual songs with piano accompaniment.

HAROLD DAHLQUIST,
baritone, will be heard in two New York recitals this season, the first to take place in Town Hall, February 5, when he sings an all-Lieder program.

SIMON BARER,
Russian pianist, pupil of Essipoff and Blumenfeldt and winner of the Rubinstein Prize at the Imperial Conservatory of Petersburg. He has played throughout Russia, in Crimea, the Caucasus and Siberia; all the principal cities and towns of Latvia, Esthonia, Finland, Sweden, Norway and Denmark; in 1930 he appeared with various orchestras in Berlin and the following year gave a series of recitals in Berlin, Stuttgart, Cologne, Düsseldorf, Munich, Dresden, Leipsic and other cities. He was heard in Budapest and was engaged for two orchestral concerts in London under Sir Thomas Beecham. This autumn he has given two concerts in Paris and will offer recitals in London on January 16 and 24. In February he begins another Scandinavian tour with a recital in Stockholm.

IRENE FREIMANN,
teacher of piano, recently presented a group of her students in a program at her New York studio.

MARGUERITE POTTER,
contralto, teacher and writer, will give three performances at Aeolian Hall, New York, on February 27, March 11 and March 27, for the benefit of the Scholarship Fund of the New York Madrigal Society, of which she is founder. The society sponsors an educational department and a début service, which is instrumental in giving young musicians a start in New York.

VIOLA PHILO
is heard three times weekly over NBC. She sings her own program every Thursday evening and appears twice with Roxy's Gang. (Photo by Herbert Mitchell.)

(See Inside Front Cover for Additional News Pictures)

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